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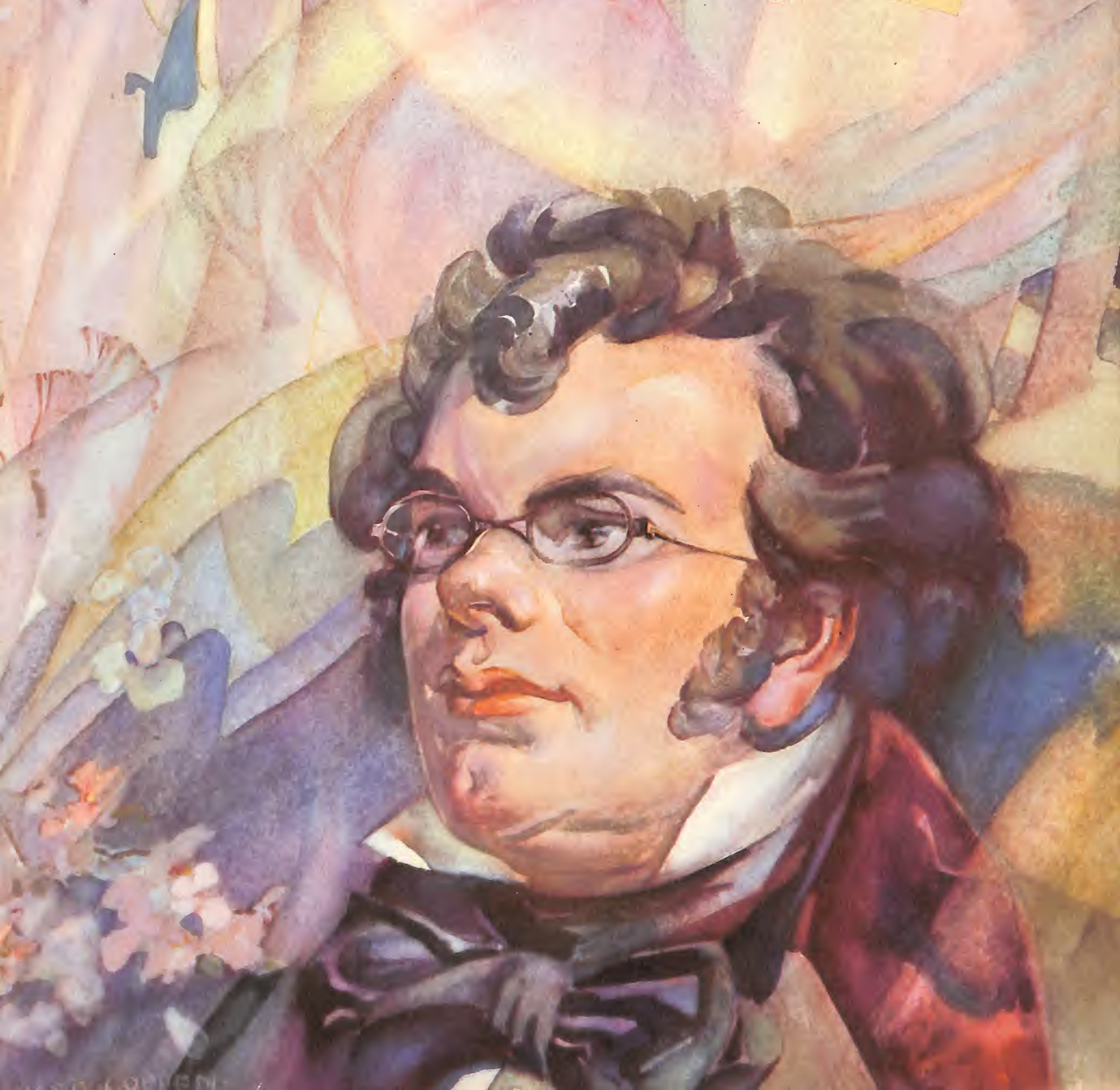

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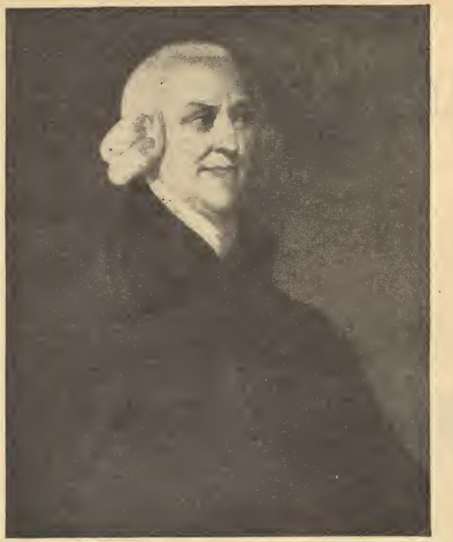
Mr. Smith and Music



THE "MUIR" PORTRAIT OF ADAM SMITH
The original is in Edinburgh in the collection of Mr. J. H. Romanes

THE RARE Scotch philosopher, Adam Smith (1723-1790), was identified by all who knew him (and that included all of the greatest minds of England and France of his day), as the possessor of one of the most magnificent intellects of history. Many have gone so far as to call him the creator of political economics. He probably would have laughed at that, as he probably might have laughed at this editorial dragging his name into a musical journal. Indeed, we do not know whether he even had a tune in his head or whether he could sound a skirl o' the pipes. But music, like everything else, is affected by the laws and theorems of economics. Economics is the science which has to do with the relation of the world's wealth to the world's needs.

Economics began with the dawn of civilization, and according to many theorists, is continually affected by the law of supply and demand. Smith knew this, of course, and went so far as to say that labor is the real measure of value, stating it thus: "Equal quantities of labor at all times and places are of equal value to the laborer. Labor alone, therefore, never varying in its own value, is (solely) the ultimate and real standard by which the value of all commodities can at all times be estimated and compared. It is their real price; money is their nominal price only." That is, you can take a few hundred billion dollars in gold and place it in a hole in the ground, as our Government has done at Fort Knox, and let this money rest there for a score of years. That gold cannot increase in value by its own power; it must be mixed with the brains, brawn, and skill of labor, before it is more useful to man. Just so with steel, tin, lead, flour, paint, chemicals. When they are combined with labor, they increase our wealth.

If this is getting a little too profound for you, let us take the case of an imaginary Miss Arabella Smith of Spring Falls, Missouri. Spring Falls is a hypothetical town of a population of three hundred and twenty-five. There are fifteen pianos in the town, in homes of none too prosperous people. Miss Smith has studied at three of the leading American centers of musical education. She then spent two years in Europe to "burnish and buff" her attainments. She is prepared to give, in the form of artistic labor, music lessons of the most approved type. The supply is abundant, but where is the demand? She has only one choice. She must locate in some other section, where the demand for her labor is great. Her fees for her lessons will depend upon the amount that those interested in musical training are willing to pay and what she is willing to accept, multiplied by the demand. If she goes to a locality where there are far more competent teachers than are needed, the demand for lessons is lowered, and the fees correspondingly.

During the late war, many extremely able refugee physicians from Europe settled in one of our large American cities. They were aided in reaching here by their medical friends in this country. Soon, in order to earn a living, they commenced to practice, charging fees that were only a fraction of those charged by their benefactors. At the same time, physicians were greatly in demand in smaller cities and the high technological skill of these men could have found a market at American fees for corresponding service, without disturbing the economic balance.

The immense value of music, while seemingly abstract, is really amazingly concrete, when the facts pertaining to its end results are known. If THE ETUDE has done one particular service to the advancement of music education in America, that thing is its unceasing campaign, for sixty-four years, to present to the general public the advantages of American music study in the public and private life in the artistic, domestic, industrial, and mercantile fields, as well as in that vast sociological work upon which the morale of the public depends.

Adam Smith probably would have told us that if the quantity of available musical labor was small and the demand for musical services was great, the fee for the musician's services would rise correspondingly. The law of supply and demand normally takes care of itself, but certain economic conditions arise which can upset this law.

In the well known Roman musical magazine, "Musica," for April, a very excellent article upon "I Musicisti Profughi in America," by Mark Brunswick, is presented. The article concerns itself with the opportunity for Italian musicians and music teachers in America. America, of course, is looked upon as the Golconda of music. Our activities are so vast, and the fees paid for artistic labor, whether it be the labor of a Caruso or a Toscanini, or the labor of a tuba player in a band, have so excited young Italians that they, like other musicians in war-stricken Europe, have rushed to America with very little knowledge of the conditions that they would meet in the New World.

Our country, during its entire musical history, has welcomed worthy musicians from abroad with a prodigal hospitality unequalled by any other land. So many of these foreign-born musicians have become fine American citizens and have made such splendid contributions to our musical life that it would take a whole page of THE ETUDE to list them.

Americans may well be proud of the musical achievements of Citizen Walter Damrosch, Citizen Theodore Thomas, Citizen Sergei Rachmaninoff, Citizen Percy Grainger, Citizen Lauritz

(Continued on Page 608)

Yes—You Can Compose Music!

by Dr. Thomas Tapper

ANYONE who reads current announcements of new books is probably aware of the increasing number of texts appearing under the more or less specific caption: *Everyone Can Draw Pictures.*

The suggestion is intriguing. But to get the fullness of its allurement, one should take pencil in hand, and begin, following the rules. To one's surprise and delight one will, from the very beginning, actually make pictures. And, so doing, this fact may emerge: We all have abilities that lie under the surface. But not until a direct and demanding appeal is made to them do they germinate and in due time blossom. Sadly enough, however, we do not live, most of us, in the abundance of our gifts but in the poverty that comes from our failure to recognize them, latent within us.

It has always interested me to listen intensively to people who sing softly to themselves (hum) and to those who whistle. After a considerable apprenticeship in observing and studying their doings I conclude that these folks are improvisors. They may begin with a tune they have heard. But shortly they are off the main line and one discovers them sitting happily on a siding, so to speak, serenading themselves with their own heart-bubbling melodies. And a delightful, cheerful, meditative experience it is!

Music a Language

For a long time music has been advertised by its loving friends as a language. Now a language is an operating process by which one expresses one's meaning in some form of utterance or representation. So it seems reasonable to conclude that the hummers and the whistlers, to whom I have referred, are really in their improvising—composers. Not yet of the "sacred Guild," to be sure, but one day, perhaps, to be found eligible. One may conclude, indeed, from their performance and the ebulient pleasure of it that *Everybody Can Compose Music.*

In presenting to groups of experienced teachers the conviction that *Everyone Can Compose*, two reactions follow: In the one, many who are inspired to have a try at it, find that from their teaching familiarity with small pieces they can actually make others like them, more or less. And thus, if the warmth of the enthusiasm persists, they are off on a new adventure. On the other hand two objections are often expressed. The one is the inquiry: "Why undertake to increase the number of composers in a world already so full of them?" The other is: "While it is reasonable to expect children to write music, where, oh where is the time to come from in the piano lesson period?"

A Young Composer

In the matter of the increase in composers, one can point out that every child, in every school, from the little red wooden building to the big red sandstone palace of education, is taught English composition, despite the fact that the world is full of authors. And in the matter of "where is the time to come from" let us accept the invitation of Mr. Benton to enter his laboratory and witness an instance in music writing and learn his theory of procedure.

Mr. Benton is a piano teacher whose time is full-up and, as the expression goes, "then some." Yet every student reports regularly with composition. As this generally requires some little time over the lesson period, he adjusts the program to make this possible. Most pupils report with their written work at each lesson. Others, somewhat advanced, report less frequently. Here is a case in point:

I present to you Henry, a composer, aged twelve. He is a serious-minded and happy-go-lucky boy who accepts what is assigned him to do with the utmost earnestness. And this not from a sense of duty alone, but because he proposes to have as much fun in the game of doing it as he can find. Most children, I take it, have that spirit tucked away somewhere within them and the first of all important pedagogic principles is to recognize and arouse this spirit and to set it moving forward on the great highway of adventure and enthusiasm.

DR. THOMAS TAPPER

Mr. Benton had suggested to Henry that he find a composition subject in Nature—"Bird Flight," the "Soaring Butterfly," the "Running Brook" and similar subjects. Henry proceeded intelligently upon this hint and for the occasion of which I am speaking he presented a neatly written manuscript of three pages with a Coda on the fourth. It fell to me to read this at the piano. The title he hit upon was *How the Grass Grows.* Now a title must have, so to speak, a handle to it. That is, there must be in it something one can take hold of, turn around and scrutinize. This particular title seems to defy that manipulation. But Henry has produced a work beginning *pianissimo*, in quiet mood, relatively slow *tempo*, all in an atmosphere purveying the quiet procedure of his subject, for grass grows without making any fuss about it. I have mentioned the Coda. It was of eight measures carrying, in red ink, the caption *forte, moderato.* Each measure was of the same four chords. First the left-hand two octaves below Middle C with this tone group: C, C-sharp, E-flat, F, F-sharp. This responded to in the octave above, antiphonally, by the same group a minor second higher, or D-flat D, E, F-sharp, G. It was a weird effect after the three preceding pages of quiet, meditative atmosphere.

I stopped and asked: "What is happening here, Henry?"

"Well," he said, with all the eagerness of a modern realist worker in art, "You see, through the pages you have played the grass has been growing and growing every day. Now it is long enough to cut. The Coda is the 'Work-song' of the lawn mower."

I felt intuitively that Mr. Benton was "thought-transferring" to me, not to take Henry's lawn mower *leit-motiv* with levity or laughter. But there was no need of this. For one learns to make it an invariable procedure to take the creative work (drawing, music, language composition) of a student as *seriously as it is intended.* For when a student has fulfilled an assignment, has given heart and mind to it with abundant enthusiasm, it is worthy, whatever the result, of the utmost consideration. If it is not just what it should be in itself, it is the starting point to that bourn. So, leaving Henry to his teacher's skilful guidance, through days to come, I said to him: "Henry's talent is well worth development. But not all pupils are so gifted. What do you do with those who are incapable of learning to write music?"

The Magic of Composing

"There is no such thing as a pupil who cannot learn to write music. Nor, for that matter, is there any adult student, however old, who cannot learn to do it. That is, with a little patience and skill on the instructor's part anyone can be taught to 'say things' in the language of music. I thoroughly believe that everybody can learn to write poetry and to do it without the temptation of setting up to be a poet. The virtue of it all lies in this: To be able to write melody and later to harmonize a melody, even in forms as simple as the phrase and the period, works a magic on all the music one plays. For the moment one begins to try his mind and hand at any creative and constructive process he will read and (in music) play with a deeper understanding. I have spoken of the phrase and the period. They correspond to short simple sentences one learns in acquiring a language. And just as we, in learning to speak a language, reiterate phrases or short sentences countless thousands of times, so the mystery of music writing, even in simple forms, cannot be limited to the production of a baker's dozen of any form. There must be incessant practice and numberless repetitions of every idiomatic structure. For much of the mystery of music that one plays is made clear the moment one can, with his own hand and pen, sit down and write, even if not inspirationally, at least in the same idiom. For it is undeniably a fact that even a little writing improves one's playing.

"Some pupils begin music composition work awkwardly. That is, they find that to get the swing of it does not come easily or at once. The rule is for the teacher to be infinitely patient. Then, as with Henry's lawn mower, the imagination will, with others, run away—sometimes illogically. But remember, a child has as much pleasure in a humorous music suggestion as he has in drawing a funny picture. Again, be infinitely patient, for this is but a passing phase and always an interesting one that accompanies familiarity with a new process of invention. It is a law in all instruction, that what one has in hand is all the capital investment one possesses for future advancement. So I urge all teachers who work with me to take it seriously, and again to repeat, with infinite patience.

"When you think it through," he continued, "what we piano teachers do, most of us, is to train pupils to play what someone else has thought out and said. It is as if one should study a foreign language and emerge from the experience with no other skill than to repeat odd paragraphs of someone's else making with no impulse or skill to say a word of one's own. It goes without saying, then, that all modes of expression *are primarily for self-expression.* It is from insisting upon this attitude toward self-expression in music on the part of everyone of my pupils that I have become convinced, for the effort is always successful, that the mind can be trained to express itself in any form of idiom in which it manifests interest."

The conclusion is, in all simplicity, this fact:

Whoever desires to do it can learn to compose music.

• • • •

"Success in life means doing that thing than which nothing else conceivable seems more noble, or satisfying, or remunerative."—ALAN SEEGER.

Preserving the Voice

A Conference with

Frieda Hempel

World-Renowned Soprano

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

The legendary name of Frieda Hempel requires no introduction; rather, it is the measure of the standards of supreme vocal art. No singer since the days of Patti has equalled Miss Hempel in her rare combination of perfect vocalism, artistic integrity, and interpretative warmth. She came to America in the "Golden Age" of singing, appearing in Metropolitan Opera casts with Caruso, Scotti, and Plançon, and presenting matchless recitals of *Lieder.* Although Miss Hempel has retired from opera, she still gives recitals, the criticisms of which are glowing tributes to the preservation of her voice and her unmatched resources of artistic production. A native of Leipzig, Miss Hempel's musical gifts were evident at the age of ten, when she was playing the piano at concerts. She has sung since babyhood and does not remember when her voice was discovered. She began vocal study at fifteen and at seventeen was offered operatic engagements which she refused, wisely preferring to develop herself slowly. At twenty, she was launched upon the notable career which she still pursues. Together with her singing, Miss Hempel accepts a limited number of pupils to whom she imparts the elements of her own superb musicianship. In the following conference, Frieda Hempel outlines the requisites of voice preservation. —EDITOR'S NOTE.

FRIEDA HEMPEL

"THE FIRST STEP in preserving a voice is to make sure that there is a voice worth preserving. In vocal work, exactly as in every other branch of activity, there is a difference between first-class and second-class materials. The basic requisite of the singer, then, is a voice! A love of singing and a will to sing are not enough, alas, to supply a fine singing voice. The ambitious young student should take the utmost care, therefore, to ascertain from competent advice whether she possesses the tools of her trade—which must be inborn.

"Actually, though, there is no lack of fine voices. The great difficulty engulfing vocal work today is the way naturally good voices are treated. And this is important, because the preservation of the voice begins with the first tones sung. The *need* for preserving it will not arise for years, but the *means* begin at the very start. A voice is never 'lost'; it is simply misused!

"The chief misuse of the voice is the haste with which it is required to produce tangible results. That, I believe, is the curse of today. We live in a wonderful age; we have developed our mechanical and scientific resources incredibly. But not even we moderns can improve upon nature! I sometimes think that God must be old-fashioned—He still fashions human beings after the old, old pattern! We are born as helpless babies and it takes years for us to develop; no amount of hurry-up technique can give a boy the strength of a man, or a girl the insight of a woman. That is nature—and the voice is also nature! Like the mind, the muscles, it must be given its proper time in which to develop slowly, gradually—naturally. Far too many of the young singers whom I have observed disregard this. They see that they are young, fresh-faced, pretty; they know they have voices—very well, then, they say, what's the delay? And they plunge into public work after two or three years of study, eager to 'cash in' on the advantages of youth and talent. Four years after that, then, they wonder what has happened to their voices; they come hurrying to vocal experts to be told what to *do.*

Voice Care

"The best thing to do is to prevent the damage before it occurs. And the only way to do that, is to take time. That is the method by which the 'Golden Age' voices were developed—and that, precisely, is why we had a 'Golden Age.' There are exactly three prescriptions for voice care: time, a good teacher, and work. Each, perhaps, needs a word of explanation. *Taking time* for study means devoting at least three years to nothing but production—scales, sustained tones, the progressive exercises of some standard method like Concone or Marchesi; these, and nothing but these, every day, over a period of years. No songs, no arias, no fireworks, no demonstrations before admiring groups of relatives and friends. Only production. For only by such means is the voice prepared for singing.

"A good teacher is harder to define, since there is no single set of specifications. In general, however, I may say that the good teacher is one who combines a perfect knowledge of correct vocal principles with a perfect understanding of the individual pupil's needs. Like a good doctor, the good teacher must not only *know*, but know how to *help.* And by *work*, finally, I mean a great deal more than a more or less mechanical singing of exercises. Vocal work begins in the mind. Each tone must be charted in advance; must be scrupulously listened to and carefully heard. How else can it be developed and improved? As to the actual singing-work itself, the mental plannings of tone must be carried out slowly, steadily, with strictest regularity.

Regularity in Drill

"Regularity makes a voice. The same scales, drills, exercises must be sung every day, at the same hour of the day, for the same length of time. My own voice-building days are long past, yet even now, I would no more think of going out without having practiced my scales and exercises than I would go without washing my face. Indeed, the voice needs its early-morning washing just as the face does—and it requires much more care! For washing the voice, there is nothing to equal scales, scales, and more scales. Then sustained tones. Then the adaptation of the sustained tones to the scales, working one's way up and down the full scale on slow, sustained notes. A perfect slow scale is, perhaps, the greatest vocal accomplishment! Don't begin to practice trills and agility until these other far more important exercises are in good order. Every morning of every day should see the careful repetition of such drills. But don't work too long at a stretch. After a half hour of practice, stop and refresh both your mind and your body by plunging into other interests. Indeed, you need other interests to keep your brain from getting into a vocal rut! My own great hobby is science—if I hadn't become a singer, I should have studied medicine—and I find nothing more stimulating, between sessions of practicing, than to read a good book on chemistry, geology, or physiology; or to set-up an absorbing experiment. Then, after half an hour with your hobby, get back to practice.

"While correct breathing is the basis of good singing, I think that too much insistence on *breath control* can be harmful. Perhaps it is just one of our current fads. At all events, far too many of our young singers have a completely wrong conception of what it means. The moment I talk of breathing, to a new student, I find her tensing herself, going through a queer series of tight constrictions somewhere around the region of the diaphragm. Why? In order to 'control' the breath! That is nonsense! The secret of good breathing is perfect, natural relaxation; the moment these conscious efforts and tensions creep in, vocal production suffers.

"The training of the ear is one of the greatest possible aids to good singing. Discipline yourself to hear beauty of tone—your own tone, anyone's tone. Learn the sound of the tones you wish to duplicate, and those you wish to avoid. Train your ear for tonal shading. Only by this means can you judge and regulate your singing. Actually, this is no easy task. It is extremely difficult to hear oneself. Because of natural tonal vibrations within the head, we must make special efforts to hear what we really sound like. And such ear-training cannot be perfected overnight! It takes time, time, time.

"I am convinced that, if our young singers were satisfied to train themselves with the same unhastened, painstaking care that went into the building of the 'Golden Age' careers, we should soon—but not too soon!—see another 'Golden Age.' The natural state of the human voice has not deteriorated. Its training, however, has. I am half amused and half saddened by the questions put to me by young singers who come for auditions. 'How soon can I sing opera?' 'Will I be able to "make" the Metropolitan?' 'Can I plan on a big career?' Well, how can I—or any responsible teacher—answer in advance? Quite simply, if a young singer builds herself into a worthy artist, a worthy career in art will follow. The point is, she must perfect herself in singing before she can be a singer! The girl who has her mind on 'being a singer' puts the obstacles of hasty and slipshod development in her path at the very start. But there's hope for the girl who genuinely wants to learn to sing! Figure out the difference for yourself.

"But while it takes years of vocal effort to build and keep a voice, even such effort is not enough. There must be, in addition, the *determined will* to round out every aspect of artistic integrity. And (*Cont. on Page* 608)

The Pianist's Page

by Dr. Guy Maier

Noted Pianist and
Music Educator

Reading Readiness

IT LOOKS now as though we won't have to offer many more of these corrective reading pills (which seldom correct, anyhow) to our pupils. Thinking teachers are getting down to brass tacks in reducing diagnoses of and cures for this pianistic ailment to rational and positive bases. First there is Sister M. Xaveria of the Alverno School of Music, Milwaukee, with her significant Music Readiness program of five attractive books for pre-school and young beginners. Reading is, of course, included along with playing, writing, ensemble and other "Readinesses." Sister Xaveria models her course somewhat after similar pre-school and public school approaches.

Then comes Frances Clark of Kalamazoo, Michigan, with her A.B.C. (loose leaf) Papers which she calls an "Interval Approach to Reading," for beginners of all ages. After telling us that poor readers are unhappy pianists (Don't we know it!) she states as her objective—training the student to play music through interval relationship. This involves (1) instant visual interval recognition, (2) playing intervals rapidly from dictation, (3) recognizing and playing intervals simultaneously. Miss Clark aims and claims to accomplish this by cöordinating the visual space-size with the manual *feel* of the intervals, and by means of other plausible devices.

This is exactly what was recommended last month in these columns! But as yet no one has probed deeply enough into the elementary whys and wherefores of the problem. Only today comes along a musician, Miss Mary Reeder (appropriate name!) of the Florida State Teachers College, Tallahassee, offering suggestions of how to apply elementary school reading processes to piano beginners. Miss Reeder has made a good start. Here's what she says:

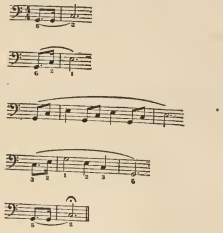
Basic Reading Habits

"Some of us have had the good fortune to talk to elementary school teachers and to visit their classes; from them we are discovering solutions to our music reading problems. We find that everything they do in the first three or four years is centered around their reading program, because they know there is no happiness for a child in school, or indeed in life, unless he has a good reading foundation. They are particularly interested in the pupils who are slow in learning, because they know that the lag is usually due to an omission of some necessary link in their experience. They recognize that reading is a complex process, that it cannot be learned in a year, and that there is a big difference between developing correct reading habits early and having to use remedial drills later.

"Few piano teachers realize that normally a young child's eyes jump about the page like a Mexican jumping bean. Consequently, part of learning to read is the establishment of correct rhythmical eye movements from the left of the page to the right, making a return sweep to the left again. This is why the first grade teacher moves her hand in that smooth, rhythmic manner under the lines, not pointing out individual words but directing the movements of the eyes. . . . Piano teachers should do this in all intensive reading training.

"The school teacher knows that the eyes move along the lines in a succession of swift shifts, each finishing in a split-second fixation and focus. At this focus the ordinary reader sees clearly for less than an inch on either side. Three or four shifts are sufficient to take in one entire line. Smoothness and speed in this shift-focus habit are the all important bases of accurate, fluent reading.

"If piano teachers and publishers would examine the first grade primers they would realize that the pages are planned to assist the child to develop this basic habit of quick space-covering shifts. For this reason all beginner's piano books should be printed with varying line lengths, planned pattern-wise, or according to phrase lengths. The left hand margin should always be even. Example 'Taps':



(For actual reading, type should be large, and the page uncluttered.) It is hardly necessary to call attention to the reading ease which such a lay-out gives—the single shift for lines one and two, two shifts required for lines three and four, and so on.

Observation

"This form of presentation also helps to develop the second step—observation. The pupil's attention is first directed to groups and patterns, then to recognizing likenesses and differences, and only lastly to individual notes. He must be sure of his landmarks such as the five C's or four G's, must be drilled on each direction-word, Up, Down, Right, Left, Above, Below. Teachers are wise not to introduce two words of opposite meaning in the same lesson. Drill on one word until the pupil understands it automatically before you even speak of its opposite.

"The observation habit requires incessant drilling. Flash cards are only one kind of drill; the teacher ought to prepare these in profusion, a set for every point. Here again the first grade school teacher shows up our lack of resourcefulness and imagination. Attend her classes and see for yourself how infinitely varied and flexible, yet always related to the "story" are her drills.

"Ask the pupil to point to the notes as *you* play the piece for him. Play very slowly at first, then faster. This brings a focus of relaxed attention to the page, and also establishes the association of the simultaneous sight and sound of the notes. Do this at every lesson, for it is as salubrious for you as it is for him! Drill in recognizing skips, repeated notes, similar patterns, accidentals.

"Bolstered by keyboard landmarks and directional (up and down) reading, the pupil gains confidence. At first use the familiar five-finger position. Later extend his 'vocabulary' by moving hands into other five-finger positions on the keyboard. Watch his eyes. Is he looking ahead on the music or down at his fingers? Give special 'blind flying' assignments every week. If necessary get him a higher chair, a foot-stool, a lower music rack. (Most grand piano music racks are horrible for young children.)

"Sometimes have him practice with an open newspaper (*not* the funnies!) resting over his hands as he plays his 'blind flying' game. Of course the newspaper will fall off, but that's an excuse to move around and pick it up again! Practice will go all the better for that bit of exercise.

"In some 'hands together' pieces he will need more help. Ask him to watch both hands of the music, but to play only one hand as you play the other with him. Then reverse the parts. Let *him* decide when he is ready to try hands together; don't push him or begrudge the time it takes to give him that help.

"Let us not forget that learning to read and play music is much more complicated than learning to read words, and that in school pupil and teacher work at it five days a week. The most we ever work with him each week is two half hours, this not all reading by a long shot. You must persist in giving him a good foundation, take time, go slowly enough, keeping at it steadily over *all the years* of his study. The results are bound to be gratifying. By pushing students spasmodically, or too fast, they become worse than inaccurate. Why does the child read music? Simply to find out what it sounds like. If it sounds bad or wrong he forms a dislike for it and refuses to continue, or he won't listen to the sounds he makes. More than this, he just doesn't like to be hurried. He hates it!

Reading Advancement

"The elementary school teacher works on vocabulary all the years of the student's life. She lays the groundwork for this by reading aloud so that he hears the words and uses them as they talk together of the story; all this before he is asked to recognize them in print or write them. What does that mean to us? It shows the importance of stressing transposition, interval and chord drills, and scale patterns at the keyboard, in every kind, form, and variation. These are the pupil's vocabulary. The more he is able to use his 'words' and 'phrases' automatically, the more fluently he will play. For us who are more experienced at the piano, it is easier to read because our fingers have learned to speak the chords, patterns, and progressions, and our ears know beforehand what they are going to sound like. Have we neglected such drills because neither we nor our pupils understood where they fitted into the scheme of learning, or are we just plumb lazy?

"If Tommy comes with an unprepared lesson, the teacher should welcome the period as an occasion for sight reading, not only to develop that ability, but also to let him hear and know more music. Always have on hand music of the right grade, musical value, and interest. Give him a chance to read it silently first. Direct his attention to key and time signature, clefs, directions, leger lines, accidentals; ask him to plan out the placement of his hands on the keys to find out why it is fingered as it is; help him (*Continued on Page* 616)

Applying Schillinger Techniques to Analysis

by Merle Montgomery

Joseph Schillinger, who died in America at the age of forty-eight, had a remarkable influence upon a notable group of young composers, notably George Gershwin, who gave Schillinger credit for many of his harmonic effects. Born at Kharkov, Russia, Mr. Schillinger was largely self-taught in his earliest years. At the age of nineteen he entered the St. Petersburg University. From 1918 to 1922 he held posts in the State Academy of Music in the Ukraine. From 1918 to 1920 he was conductor of the United Students Symphonic Orchestra, and from 1920 to 1921 of the Ukraine Symphony Orchestra. He became teacher of composition at the Ukraine State Institute of Musical Education and from 1925 to 1928 he was composer for the State Academy Theatre. In 1938 he came to America and decided to settle in New York, where he became teacher and lecturer at the New School for Social Research, at New York University and at Teachers College of Columbia University, where he taught mathematics, music, and fine arts. His activities were so varied that his genius soon became evident. Few of his compositions have been heard in America. His system of drawing on facts of the practiced art of music that had been previously unexploited or unexplored, and applying advanced mathematical and scientific analysis to prove that the great music of all ages has been constructed according to accurate and precise principles often unsuspected or unrecognized, attracted widest attention. These are embodied in the two volume Schillinger System of Musical Composition published by Carl Fischer Inc. Price thirty dollars. —EDITOR'S NOTE.

JOSEPH SCHILLINGER

ANYTHING that can be created by man can be analyzed by man. If we accept this statement as being fundamentally true, we automatically create an ideal atmosphere in which to begin our discussion of musical analysis. This was the motivating principle that prompted Joseph Schillinger, the distinguished musical theorist, to study the works of the great masters, to segregate the musical materials—rhythm, melody, and harmony—and to correlate the discoveries he made in the *Schillinger System of Musical Composition*.

Mr. Schillinger, like many others, realized that musical analysis is used by every musician who wishes to understand his medium, whether he is a teacher, performer, composer, or critic. It is the process of taking a finished composition and breaking it into bits in order to determine the proportion existing among its elements. This method is comparable to the one used by a child when he receives a mechanical toy. Obeying a perfectly natural instinct, he promptly proceeds to tear it apart. He wants to learn of what it is made, to see what makes it run.

Suppose we use the first twelve measures of Chopin's *Prelude in E Minor* as our musical example and use the wrecking of a toy car as a thread on which to hang our analysis.

First we must determine what type of car it is. Is it a sedan, a roadster, a jeep, or what? Musically, we determine whether we are analyzing a Sonata, a Suite, or some other form. In this instance the form being analyzed is a Prelude, a simple form, the sole function of which is to establish a cadence, a key. Mr. Schillinger would immediately ask—What basic materials are used? What type of harmony?

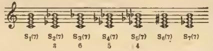
In the Schillinger System, harmony is divided into four classifications: I, Diatonic Harmony; II, Diatonic-Symmetric; III, Symmetric; IV, Chromatic. In Type I, all the pitch units are members of the same diatonic scale. Diatonic-Symmetric harmony is a type in which the roots of the chords remain in one key, but the chordal structures follow a pattern independent of the scale used for the roots. In Type III, the roots of the chords move by patterns *outside* the diatonic system. Chromatic harmony is based essentially on a scheme in which the root of the first chord in a three-chord group is transformed from a diatonic chordal function into a chromatic function in the second chord, then back into a diatonic.

What type chords are used? Are they triads, seventh chords, ninth chords, or larger structures still? If triads predominate, are they major, minor, augmented, or diminished?

In the Schillinger System a major triad is designated by S_1 (*S* meaning *structure, 1* meaning *of the first type*); a minor triad is represented by S_2; the augmented triad by S_3; the diminished by S_4. In the Chopin excerpt there are four structures of the second type and no representatives of the first, third, or fourth types.

There are no S_{9ths} (ninth chords), S_{11ths} (eleventh chords), or S_{13ths} (thirteenth chords); but let us tabulate the S_{7ths} (seventh chords). Schillinger classifies the seventh chords in this manner:

No. 1

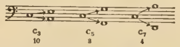


The seventh chord of the first type is composed of a major triad plus a major seventh. Type 2 has a minor triad plus a minor seventh. Type 3—a major triad plus a minor seventh—forms what is usually called the dominant seventh chord, and so forth. You will note that in the Chopin Prelude, there are three of the Type 2 seventh chords, six of Type 3, five of Type 4, and four of Type 5.

In order that our car may stand the wear and tear of the road, certain reënforcements have to be made. Certain parts must be made stronger than others. Certain important features are doubled. It is the same with our musical structure; certain important notes may be doubled and, if we seek for characteristic features of a composer's style, the notes he doubles should be studied. If we look at each chord in our twelve measures, we find that Chopin doubles the 5th of the chord in Measure 1. Not another chord contains doubling until we reach Measure 9. In this last measure, as well as in Measures 10 and 11, the root of the chord is doubled. Although four voices are used consistently, only four out of twelve measures have a doubled note; three times out of four this doubled note is the root, once it is the 5th. The rareness of doubling is a noteworthy style characteristic in this composition.

Now let's find out what type of road our car moves over. Is it up hill or down? Does the car move smoothly or by jerks? In our musical analysis, this motion may be represented by the chordal progressions. Schillinger tabulated all chordal progressions by designating the root movements according to three cycles. In the cycle of the third (or C_3), the root of the first chord moves up or down a third to the root of the next chord. For example, if our first chord is the *C* chord, and the next chord is either the *a* or the *e* chord (regardless of the position or inversion), the root has progressed by a *cycle of the third*. If you start from the same *C* chord and have either *G* or *F* as the root of the following chord, the chord has moved in a cycle of the 7th (or C_7). Obviously with these three cycles it is possible to analyze any root movements the chords may produce. Let us look at the Chopin to see how our music progresses.

No. 2



The C_5 is used at the beginning to establish the key and towards the end to establish a cadence. Otherwise most of the progressions move by the cycle of the third.

Is our car to stay on the same road or to go on different roads? The route the car takes might suggest the modulatory scheme used by the composer. In the Schillinger System any modulation that adds or subtracts one sharp or flat to or from the given key-signature is called a *Direct* modulation; any other modulatory movement is called *Indirect*. The Chopin excerpt we are discussing begins in *e* minor, goes to *a* minor, to *G* major, to *a* minor and back to *e* minor; therefore, in each instance, the *direct* method is used. Mr. Schillinger recommends *indirect* modulation for people interested in developing a modern idiom.

If we wish to continue our reference to the toy car while studying the rhythmic patterns used by Chopin, we might think of examining the motor, because *rhythm* is to *music* what the *running engine* is to the *car*. Obviously, the time unit used in the Chopin is the eighth-note. In all but one of the twelve measures that we are analyzing we feel the constant beating, in every measure, of eight eighth-notes, arranged in two groups of four each. Nine of the twelve measures have a counter-rhythmic scheme of 6 + 2 against the 4 x 2. The tenth measure has an embellishing note that splits the 2, and the eleventh and twelfth measures find the right hand taking over the 4 x 2 rhythm (with a small variation), that has been applied by the left hand. That there is a mathematical principle involved (whether conscious on Chopin's part or not) cannot be denied.

The part the melody plays in the composition might well be likened to the part the steering gear plays in the car. It motivates and influences all the other elements in the structure.

The tangible elements we find in the melody may be analyzed from three main standpoints: 1. What scales are used? 2. What intervals predominate? 3. How are the non-harmonic notes used?

Schillinger's treatment of the scales is absolutely exhaustive so far as equal temperament is concerned. He systematically outlines the possibilities available and suggests various ways of using them. In the Chopin, the major and ordinary harmonic minor scales are used. The intervals may be tabulated as follows:

Unison	Major 2nd	Minor 2nd	Major 3rd	Minor 3rd
2	10	13	1	6

Perfect 4th	Augmented 4th	Minor 6th	Perfect Octave
1	1	2	1

We see that the seconds predominate overwhelmingly, with the thirds falling into a weak second place. Characteristically for Chopin, the non-harmonic tones appear on the beat.

This little bit of analysis should help us to understand the arrangement of the basic elements in the Chopin Prelude. The same analytical technique applied to any musical composition should enable a teacher, critic, or performer to give a more adequate interpretation, and should help the composer to acquire an insight into the materials he will use when he wishes to create a work of his own.

Mr. Smith and Music

(*Continued from Page* 603)

Melchior, Citizen Schumann-Heink, Citizen Amelita Galli-Curci, Citizen Josef Hofmann, Citizen Rudolph Ganz, Citizen Harold Bauer, Citizen Maurice Dumesnil, Citizen Silvio Scionti, and scores of others of equally high standing, whose zeal for the New World has been manifestly real and sincere.

We have had many ask us whether this great influx of foreign musicians might upset the American music teacher's apple cart. We do not think so, because many foreign teachers have not been trained by the splendid modern methods developed in American colleges. They are at a decided disadvantage in that respect. The writer in "Musica" states that musical colleges in America have attained unusual heights: (*"Bene* o *male i 'colleges' stanno diventando negli Stati Uniti il centro oltre che della cultura anche di una progressiva e vasta attività musicale."*) ("Good or bad, the colleges in the United States are the center of culture and also of a vast and progressive program of musical activity.")

Your Editor has just returned from a motor trip of nearly six thousand miles to the West and the Southwest. Only such trips, made year after year, can give one an idea of the huge expanse of this wonderful country of ours and reveal how extremely thin is the veneer of what people call civilization. It is very easy to let one's imagination soar to great heights in picturing the tomorrow of our land. With the proper methods of distribution, there should be room for everybody.

The problem in music, therefore, is that of locating teachers, not in the big cities, where there often already are far too many, but in supplying the needs of the country as a whole. Unfortunately, many musicians who have recently come from abroad have only the dimmest idea of these needs. They arrive in a congested center and expect that they should immediately secure the same support as that of American music teachers who have spent many years in building up a clientele. They try to foist radical, modernistic theories upon a public which does not comprehend them. Is it any wonder that they find their road in the New World a troubled one?

In some instances they have upset the law of supply and demand by offering to teach at ridiculously low fees. However, they suffer most because they have not realized that in America, in the last quarter of a century, there has been a huge advance in teaching methods. They are, for the most part, in no position to compete with the graduates of our finer institutions, where America's special musical needs have been a matter of research for many years. The whole system of teaching, psychologically and physiologically, is often entirely different from that in foreign schools. Therefore, they struggle along unhappily in the congested sections. Yet much of our best teaching materials have been produced by foreign-born teachers who, having lived here for many years, have coöperated with pioneering American teachers in evolving new and distinctive methods.

Of course, in his great concept of "The Wealth of Nations," Adam Smith would have little place for such trivia as the price of music lessons, but to the music teacher, such matters are of vital importance. Happily, the prosperity of American teachers, insofar as we have been able to observe, is greater now than at any time in the past.

Preserving the Voice

(*Continued from Page* 605)

that requires sacrifice. We are given to confuse determination with visible accomplishment—the I-made-up-my-mind-to-be-a-singer-in-three-years-and-now-I-am sort of thing. Actually, the very reverse is true! Determination also includes the strength to refuse engagements if one is not ready for them. When I was seventeen, I was offered a contract at the Metropolitan. I did not take it, because I was too young and too unprepared to fulfill its responsibilities. Instead, I began as one of the backstage voices in one of Reinhardt's productions; no one saw me or knew I was there; there was absolutely no 'glamour' about it. But I was on the same stage with Moissi and other great artists and I began to learn. When I did reach the Metropolitan, four years later, I knew what to do with my voice and myself on a stage.

"The gulf between work in a teacher's studio and work on a stage is so vast, that I should counsel young singers to accept the smallest engagements—even in the chorus—at the beginning of their careers. It is also helpful to study with a teacher who has had active stage experience herself. No matter how profound a teacher's theoretical knowledge may be, it is of small help in fitting pupils to handle the actual emergencies of the stage. Only a person who has experienced them can know what unusual things can occur when least expected.

"I fully realize the difficulties of my system of slow, disciplined development. I know perfectly well that young singers with good looks and good voices can obtain well-paid, well-publicized engagements *without* the full complement of earnest vocal study. The only answer I can make takes the form of a question to the young singer herself: Do you want a quick career and quick returns? If so, take the first job that offers itself, 'cash in' as soon as you can, and when the big break comes, four or five years hence, be satisfied with having made hay while the sun shone. But if you want to build your voice into a pure, enduring medium of art—one that will serve you as faithfully thirty years from now as it does today—make haste slowly. Only time and work can develop a voice correctly; only a correctly developed voice can endure. That is my only prescription for preserving the voice!"

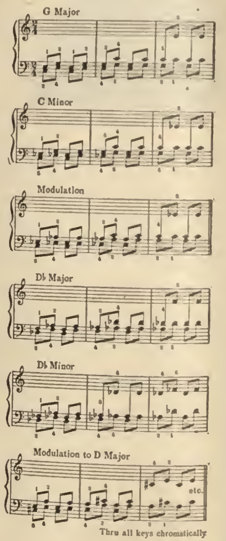
Grace of Hands

by Stella Whitson-Holmes

FOR ALL serious technical problems which the student of piano must solve in overcoming the difficulties involved in the playing of master works, there are usually technical studies to be found to use in preparation. But how often one meets the problem of keeping the hands out of each other's way and lays the trouble to personal clumsiness! And wouldn't one be just as clumsy over other difficulties for which there was no preparation?

Tchaikovsky's *Humoreske* and Glinka's *The Lark* are but two of the many examples which could be given where it is necessary to keep the hands in close proximity without letting them bump into each other, and where they must slip forward and back with the coöperation and courtesy of good dancers. Once a good preparatory exercise, as a foundation for this needed grace of hands has been found, one is then convinced that it should be classed with other technical difficulties of the pianist, and met and struggled with on that ground, before it is encountered in the playing of a masterpiece where it is likely to remain always the weakest point in performance of the whole work.

The following is a study which, while familiar in content to all professional musicians, will present the problem of acquiring grace and smoothness of performance because of the constant proximity of the hands in motion. To study and apply it will be to convince the player that it is often needed. Needless to say, it should be practiced first at very slow tempo, but as the player will see, its chief value in application is missed unless it is worked up to a very rapid tempo, and with this rapidity most *soundly* acquired. In addition to the form given below, this study may be varied infinitely, as to note values and accents, with much benefit, and may be taken in descending form as well as in ascending form as given.



The Harp as a Career

A Conference with

Elaine Vito

Harpist, NBC Symphony Orchestra

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

Elaine Vito, only woman member of "Toscanini's orchestra" (the NBC Symphony), combines individual talent with distinguished family background. While her mother is an amateur, her father's side is said to hold a corner of the harpist's art. Her grandfather was a noted harpist; her father Edward Vito, is first harpist in the NBC Symphony; while her uncle and his daughter occupy the first and second harp desks in the Chicago Symphony. Further, her eleven-year-old sister is developing as pianist and harpist; and her husband, George Ricci (brother of the violinist Ruggiero Ricci) is solo 'cellist with the ABC Symphony. Miss Vito began piano study, with her father, at the age of seven, turning to the harp, again with her father, at thirteen. A year later, she made her first public appearance when Dr. Walter Damrosch chose her as the year's outstanding child musician, to play solos on his Music Appreciation broadcasts. At sixteen, she made her debut as a full-fledged orchestral harpist under Toscanini, with the première of Shostakovich's Seventh Symphony. Still in her early twenties, Miss Vito has built a solid reputation as a harpist and as a musician. In addition to her work with the NBC Symphony, she plays in many other radio orchestras.
—EDITOR'S NOTE.

BESIDES being a most satisfying instrument, the harp offers excellent opportunities for a career. The field is not crowded; indeed, it is wider than it was some ten years ago. At that time, popular orchestral emphasis was on brass; that was the day of jazz-band fervor. Today, there is a marked shift to strings; in radio, certainly, there is an ever-increasing demand for string groups most of which include the harp. Further, more and more orchestras are coming to accept women players, and the harp, for some reason, has become associated with the distaff side of musicianship! Thus, I have no hesitancy in saying that the serious student who wishes to turn her gifts to good account, may well investigate the harp.

In investigating it, however, she will do well to remember that mere harp playing is not enough to launch a career. The professional harpist needs complete virtuoso control of her instrument. In addition, she needs a thorough mastery of theory and harmony. At any moment of playing, the harpist may be asked for modulations, transpositions; and all sorts of emergencies may arise which only complete musical surety can hope to encompass. But more of this later!

The chief difficulty with many girl harpists, I think, is that they still regard their instrument as a charming drawing-room accessory. That is to say, they make "feminine sounds"; they have a timid approach. In professional playing, this just will not do. Certainly, I am not suggesting that the harp should be asked to give forth harsh or brassy tones—but, in an orchestra of men, the harpist must fall to and play like a man. The acquiring of a full, vital tone depends on the position of the hands, and many young students might find it advantageous to begin their improvement of tone at this point.

Many girls tend to hold their hands in a way that might be described as weak. Harp fingers must be kept strong and *rounded* and the thumb must be always in a straight, high position, insuring a strong arch where thumb and finger join. Naturally, there must be no tension in any of the playing members, but the arch and the strength must be preserved. The wisest plan to follow of course, is to train the thumb and the fingers in their correct positions, at the very start of harp playing. Later, it is difficult to unlearn defective position.

While it is a mistake to pursue technique for its own sake, there must be sufficient technical control to meet the demands of all types of music. The professional harpist is called on to perform *obbligati*, transitions, *soli* in symphonic works, rhythmic effects for more popular numbers—in short, everything you can think of. Perhaps the surest means of perfecting technique is to acquire entire evenness of scales, a helpful suggestion for this is to watch the crossing-under of the fourth finger. The harpist, of course, plays with four fingers, making no use of the fifth (or "little") finger. Ascending scales are generally begum with the fourth finger. A common error is to pluck the four strings and then to hasten the fourth finger to its position on the fifth tone of the scale. This makes for jerkiness. The 'trick' is to prepare for the next use of the fourth finger by beginning to cross it under the moment it has released its first string. Thus the fifth tone is prepared for, the complete scale sounds connected (as it should), and that tiny disjointed lurch is avoided.

Compile Special Drills

Since the harpist is in constant need of all kinds of techniques, it is essential to keep the fingers "in" with all known drills. The Bochsa "Fifty Célèbres Etudes" is an excellent and standard collection of exercises, and it is a good thing to go through these Etudes frequently. Another good device is to compile one's own book of drills, according to one's own specific needs. This can be done by copying out those passages from the harp literature that offer the greatest difficulty, or that have the best "warming up" possibilities for your fingers. No two harpists, perhaps, have exactly the same technical difficulties and one can make surer progress by concentrating on one's own. Further, harp fingers need warming up before they play and it is a most helpful thing, just before rehearsal, to run through one's own little book of special drills.

The orchestral harpist needs a better than-average sense of rhythm. This, I confess, used to be my chief weakness! I overcame it by practicing with an electric metronome, and by playing everything very *slowly*. The player who is weak on rhythm invariably finds it more difficult to maintain perfect rhythm at slow speed than at fast. Indeed, when you are sure of your *adagio* rhythm the *prestissimo* will take care of itself!

The most helpful thing in practicing is to learn a piece correctly the first time. A sound way of accomplishing this is to separate the work into small sections, according to the natural phrasing of the music, mastering them one at a time. This makes for far more accurate study than going through the entire composition as a whole and then coming back to seek out difficult spots.

Meeting Emergencies

The professional harpist, however, finds the best technique of little avail if it is not solidly fortified by a thorough and practical knowledge of theory. It is an everyday occurrence, especially in radio, that, in the middle of a rehearsal, the conductor points to the harpist and calls, "Give me an E-major seventh!" "Let's have a diminished chord here!" Or modulations may be required; or a singer may have difficulty coming in at a given point, and a few arpeggios may be needed; or if a show finishes a few seconds ahead of time and filling-in is needed, the harpist may simply be told to "keep going!" The number and kind of sudden emergencies which can arise (and which the harp, apparently, is expected to take care of!) are almost frightening. It would be utterly impossible to meet them without second-nature sureness of key progressions, chord structure—everything. Again, the professional harpist must be completely prepared with all the standard *cadenzas* of harp literature. Often a program is changed at the last minute; you may have brushed up on the *Caprice Espagnole* only to find yourself called on to play the *Waltz of the Flowers*. The answer is, that you must be ready, at a moment's notice, with *all* the difficult and intricate works. It may happen that, for days at a stretch, you are asked only for florid *glissandi*, or the guitar-like effect (in *obbligati*) of chords without melody. Still, you never know when the big *cadenza* or the instantaneous modulation may be demanded of you, and you must have them ready, letter-perfect.

The girl harpist must also watch her clothing! It is never a good practice to wear frocks that are over-fussy, or too much trimmed. (*Continued on Page* 660)

ELAINE VITO
Showing position at the harp.

Important Changes in Radio Programs

by Alfred Lindsay Morgan

THE AIM of this department is not primarily critical, but rather to point out programs which are musically of interest both from an entertaining and appreciative standpoint. Sometimes we find it hard not to be critical of radio and its devious ways. The announcement that the foremost radio orchestra of our time—the famed NBC Symphony—returns this year to an undesirable Saturday evening period from 6:30 to 7:30 P.M., New York time, is highly disconcerting news. And correspondence from various sections of the country would seem to bear this out. A San Francisco reader says the announcement has all the characteristics of an atomic bomb to him. If the program is to be heard from 3:30 to 4:30 in his city, it means he will be unable to hear the broadcasts this year, and "not having missed a Toscanini radio concert in years, one can imagine why the news of this change of schedule descended upon me like an atomic bomb." Listeners across country who work late on Saturdays will also be deprived of the great pleasure of hearing Maestro Toscanini's incomparable orchestral programs, and in the east those preparing for or participating in a dinner hour may find the time element a most awkward one. An eastern reader writes that "a lot of folks plan dinners out on Saturdays and this is going to mean they cannot hear the Toscanini broadcast," and he wants to know whether the Toscanini-NBC Symphony broadcast is not worthy of as good an hour as the Philharmonic-Symphony one? That a great many people think this change is an ill-advised one on the part of the National Broadcasting Company there would seem to be small doubt. To many radio listeners the Sunday afternoon or evening broadcast of Maestro Toscanini has been a time-honored ritual, and if for sundry reasons they cannot fit the Saturday broadcast into their weekly schedule many will be deprived of their chief symphonic treat of the week.

GEORGE CROOK

The National Broadcasting Company tells us it has long sought to make this move in the belief that it would provide a new and potentially larger audience for symphonic music and would also provide a better program balance. The rescheduling was accomplished with the coöperation of the network's affiliated stations, more than one hundred of which have indicated they will carry the symphony program in the evening time, and a number of additional stations are expected to carry the program by the time the change takes place. The change, by the time these lines are read, will have been effected, since the NBC Symphony programs (winter season) began on October 4 (Maestro Toscanini resumed command of the orchestra on October 25). Whether the assertion that the affiliated stations, operating at a different time from the New York station, will carry the program at the "evening time" (that is 6:30 to 7:30) is not clarified. It may well be that some stations across country intend to take a transcription of the program and rebroadcast it in their own time zone at a similar hour to that of the original broadcast in New York. Perhaps readers may have something to say about this and would inform us at what time they hear the program in those vicinities outside of the New York time schedule.

The Columbia Broadcasting System's American School of the Air began its eighteenth consecutive year of broadcasting on Monday October 6. The time schedule this year remains the same as last year—5:00 to 5:30 P.M., EST. Again the Thursday programs will be called "Gateways to Music," presenting this year a musical tour of the world. The Columbia Concert Orchestra and guest soloists will perform the music which is closely identified with various regions.

The Monday broadcasts will be titled "Liberty Road." "These will deal with dramatizations based on concepts of basic human rights and responsibilities, as practiced in different countries." This is the first sustained radio series on this subject.

The Tuesday broadcasts are called "Tales of Adventure," "dramatizations of recent and classical action books." Also included will be sports stories and historical episodes. The underlying motif of the Tuesday program will be tolerance.

The Wednesday broadcasts are "The March of Science." The stories will high light the direct application of scientific knowledge to society. The basic theme is man—"in relation to his inventions and institutions, his methods of enjoying life, his fight for better health and his future."

The Friday broadcasts have the general title of "Opinion, Please." These programs are forums on current political, economic, and social problems, "as they apply to young people."

Sunday morning is an hour for quiet, friendly music, and a lot of folks find an organ recital an appropriate Sunday morning program. The organ recital of George Crook, heard over the NBC network from 8:05 to 8:30 A.M., EST, has long been a favorite Sunday morning musical eye-opener with a large proportion of our eastern readers, among whom must be numbered the editorial staff of this magazine. Crook's programs are not erudite, but chosen to have the widest appeal. The organist usually has five or six selections, well contrasted in moods. Mr. Crook has been on the airways for the past five and a half years and is an old established favorite with a large radio audience.

Mr. Crook tells us that he began his musical career on the smallest instrument of the orchestra—and is now playing the largest. "As a boy in Shelbyville, Illinois," he says, "I learned to play the flute and piccolo, and eventually became a soloist on these instruments in several Illinois orchestras. It was not long, however, before I decided to forsake the Tom Thumb of instruments and to go in for bigger things. So for six years, I studied the organ in St. Louis, then coming to New York, I studied for three and a half years more. While pursuing my studies in the big Metropolis I played in theaters and churches throughout the city." Not long after Mr. Crook became an associate of the American Guild of Organists and a short time later he began his popular Sunday morning radio recitals. He has been heard on almost every type of program, including sports, religious, opera, news, and comedy. He is proudest, however, of the fact that he has played several times with the NBC Symphony Orchestra conducted by Maestro Toscanini, and that he was the organist with the Fordham University Chorus at the official reception for Cardinal Pacelli (the present Pope).

Following the Crook organ recital on the NBC network comes the program of the NBC String Quartet (8:30 to 9:00 A.M., EST). After Mr. Crook's pleasant eye-opener to music on Sunday mornings, the performances of familiar and favorite quartets by this ensemble are a genuine treat. The organization, drawn from the famous NBC Symphony, comprises Daniel Guilet, first violinist; Bernard Robbins, second violinist; Carlèton Cooley, violist; and Benar Heifetz, cellist. Long experienced in the performance of chamber music as well as orchestral works, these musicians play with a zest and an unmistakable relish.

By popular request, the First Piano Quartet has returned to the airways (Mondays: 10.30 to 11:00 P.M., EST, NBC network). For the better part of last year this organization toured in concert and played to nationwide capacity audiences. The organization's perfection of ensemble work has undoubtedly contributed to its success; the effect of its playing is as exciting as it is musically satisfying. For the group is composed of four distinguished and brilliant musicians whose execution is well nigh impeccable. As one Midwestern critic said: "If you think that four pianos are not more exciting than one, you should hear the First Piano Quartet."

Arthur Godfrey's Talent Scouts (heard over the Columbia network Fridays from 9:30 to 10:00 P.M., EST) bids fair to be the legitimate successor to the late Major Bowes' popular "Amateur Hour." In each broadcast five talented performers are given an opportunity to display their abilities for a national radio audience. Each performer receives one hundred dollars and the scouts twenty-five dollars. The scout of the winner, selected by the radio audience applause recorded on an audience reaction indicator, receives one hundred dollars. In addition the winner is auditioned by producers of stage, movies, and radio, and is given three engagements on the Arthur Godfrey Show (Mondays through Fridays—11:00 to 11:30 A.M., EST). During its first year on the air, Arthur Godfrey's Talent Scouts has received more than 100,000 requests for auditions. Among those who got their "start" on this program are Wilton Clary, starring in the musical *Oklahoma* and Gloria Benson, now a soloist with Phil Spitalny's All-Girl orchestra.

RADIO

The Etude Music Lover's Bookshelf

Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given on receipt of cash or check.

by B. Meredith Cadman

STYLE IN THE FINE ARTS

"THE COMMONWEALTH OF ART." By Curt Sachs. Pages, 404. Price, $5.00. Publisher, W. W. Norton & Company, Inc.

Dr. Curt Sachs, Berlin-born musicologist and international authority upon artistic matters, has now lived in America for ten years and has made a major contribution to the musical and artistic literature of the New World in this significant picture of the interrelationship of the fine arts. He recognizes that while the art impulse may be identical, the technical material in all of the arts is extremely diverse.

The work is monumental, in that starting to limn his picture with Paleolithic mask dancers, he carries the reader through artistic history down to the music of the hour. He sees the advance of music as the development of a series of cycles, each significant in itself.

One interesting observation, in which, unfortunately, your reviewer cannot altogether concur, is his belief that jazz is now passing. We find the weeds of jazz very hard to exterminate. Dr. Sachs writes:

"Jazz, however, has not the constructiveness of present 'art' music. In its shallow, crooning sentimentality, it appeals to the emotions of adolescents, and its improvisational character is about the contrary of balance and strictness. Actually, the commercial jazz and swing of today no longer represent what they used to be around 1920. Nor does 'official' music any longer pay its respects to jazz since Constant Lambert's *Rio Grande* for voices and orchestra (1928). In other words, jazz was a normal feature in the heyday of expressionism but is at odds with the stricter trends of today."

Books upon the integretation and the correlation of the arts are always valuable in the understanding of what culture signifies. Your reviewer cannot speak too highly of Dr. Sachs' work. Previous works with similar aims, such as Dr. Clarence G. Hamilton's very clear, direct, and helpful "Outlines of Musical History," and the finely planned work, "The Humanities" (applied aesthetics), of two eminent American educators, Dr. Louise Dudley and Dr. Austin Faricy, are books which should be in the library of every musician.

NINETEENTH CENTURY MUSICAL MASTERS

"MUSIC IN THE ROMANTIC ERA." By Alfred Einstein. Pages, 371. Price, $5.00. Publisher, W. W. Norton & Company, Inc.

This volume is part of a six volume history of music being published by Norton and represents a chronicle of musical thought in the nineteenth century. It covers a great number of the composers, known as great masters, in the story of music and includes Beethoven, Berlioz, Liszt, Schubert, Weber, Schumann, Mendelssohn, Brahms, and others. The main objective of this useful work is to present the trends of thought which form the background of the Romantic movement. The author shows a fine insight into the political, sociological, religious, and artistic conditions of this dramatic and sometimes extremely theatrical age. The book is illustrated with some excellent portraits of leading figures of the period.

CARE OF THE PIANO

"PIANO TUNING AND SERVICING." By Alfred H. Howe. Pages, 267. Price, $6.00. Publisher, Alfred H. Howe.

An enlarged and revised edition of a work first published in 1941, which covers the subject in very practical and efficient manner. It is the best handbook for tuners we have seen.

A NOTABLE MOVEMENT

"THE STORY OF THE AMERICAN GUILD OF ORGANISTS." By Samuel Atkinson Baldwin. Pages, 80. Price, $2.00. Publisher, The H. W. Gray Co., Inc.

Dr. Baldwin, one of the founders of the American Guild of Organists, has done American music a real service by presenting a record of the development of this organization which has done so much to sustain high ideals in the profession. During the fifty years of the life of this organization, practically all of the eligibly efficient organists of our country have been members, and the standards of accomplishment of this group have been unusually high. This book traces such an important epoch in American organ history that it should be in the possession of every organist, young and old.

A MOMENTOUS PUBLICATION

"THE LIFE OF RICHARD WAGNER." Volume Four. By Ernest-Newman. Pages, 800. Price, $7.50. Publisher, Alfred A. Knopf.

One of the most eventful occasions in music publishing history of the past century is the completion of the fourth volume of Ernest Newman's "The Life of Richard Wagner." Your reviewer refrained from discussing this volume until he had had an opportunity to look over the other volumes in the series. The present volume covers that period of Wagner's life from 1866 to 1883 and this is portrayed with the same meticulous care for detail which marked the previous volumes. This series becomes not merely the greatest life of the master, but also a splendid contribution to British musicological scholarship.

While the volumes are expository, they are not opinionated. For instance, in the refutation of the excited claims that Wagner was partly or wholly of Semitic origin, Newman does not foist his own opinions, but presents evidence clearly indicating that Wagner's ancestry was not Jewish. Wagner's behavior toward his Jewish benefactors was shameful enough as it was, without adding the implication that he was playing a false rôle.

RICHARD WAGNER

Wagner's great genius, culminating in "Parsifal," was enough in itself, but when one reads Newman's account of the vast number of transactions, important and inconsequential, that entered into Wagner's business life, his huge correspondence, his literary works, and his capricious emotional explosions, one marvels more and more how he was able to crowd so much into his seventy years. Apparently Wagner managed to do more in one day than the average man does in a month. It seems that during most of his life he was working against time. It is significant, therefore, that at the very end when he was stricken, as he was being moved to a seat, he dropped his favorite time piece, which was a gift from Cosima, and cried out, "My watch!" This was his last exclamation.

THE ETUDE is glad to acclaim the completion of this magnificent biography, which should be in every musical library.

A BOOK THAT GREW

"MOZART'S OPERAS." By Edward J. Dent. Pages, 276. Price, $5.50. Publisher, Oxford University Press.

Dr. Dent, one of the most understanding, genial, and voluminous of British musical research workers, has just given the world a revision of his volume upon Mozart operas which has evolved from a little pamphlet he wrote in 1911, when "The Magic Flute" was first performed at Cambridge. This grew into a book upon the subject of Mozart's operas, issued in 1913. The book was highly lauded but did not have an astonishing sale. The present volume, which has changed and grown notably, is a very much revised edition of the original, and is the most impressive and interesting work upon the subject we know. At the time the original book appeared, very few of the Mozart operas were known in England. Those who visited the Continent, however, were conscious of the great awakening of the public to Mozart's operatic genius.

Dr. Dent has a native gift for seeing things as they are. His stories of the operas are sharp and clear, like steel engravings, and his appreciations contain no over-statements. The book is biographical in its outlines and the interest is finely sustained from beginning to end.

The Italian librettist, Lorenzo Da Ponte, of Jewish ancestry, who was baptized in the Catholic Church when his father married a lady of that faith, is given deserved attention by Dent. The father's name was really Geremia Conegliano. When he was baptized, however, he took the name of the church official who administered the sacrament, Monsignor Lorenzo Da Ponte. Young Lorenzo was brought up in Catholic seminaries and became especially fluent in Latin, so that he had to learn Italian. He developed great ability as a poet and wrote three of Mozart's best known librettos, including those for "Don Giovanni" and "Cosi fan Tutte."

In 1805 Da Ponte, who was most unfortunate in his business ventures, ran away from his creditors and went to Philadelphia, later settling in New York, where he became an instructor in (*Continued on Page* 646)

The Teacher's Round Table

Conducted by

Maurice Dumesnil

Eminent French-American
Pianist, Conductor, Lecturer
and Teacher

Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

Stage Manners

I teach piano to pupils of ages ranging from six to twenty years. Please write me your opinion as to the best stage manners at recital for boys and girls of the different ages indicated above. For several years I have had my pupils to greet the audience with a bow before their performance at the piano, and to acknowledge the applause of the audience with a bow after playing. Not all of my pupils are graceful in their manner of bowing, and some of them prefer not to bow.—(Miss) J. M. W., North Carolina.

I wouldn't have them *all* bow because when they don't feel like doing it they appear stiff, self-conscious, and artificial. Naturally, mere courtesy requires acknowledgment of the applause; but this can be done by a simple nod of the head, or even only a gracious smile. Sometimes the latter, when coming before an audience, is enough to win it over completely.

I suggest that you use psychology and adapt the above to the individual nature and inclination of each performer. Age has nothing to do in this matter; sometimes a six year old will love to bow and will do it like a veteran concert artist, whereas a twenty year old will feel shy, and a little resentful if he knows it's a "must."

And if I may express a personal opinion: by all means I would avoid a uniform curtsying. When I attend a students' recital and have to watch a few dozen participants going through the same stereotyped genuflexions before and after playing, my patience soon runs out, I feel eruptive, and I mutter to myself: "Stop those affectations. You're not being presented at Court! Just be yourself, go to the piano, and show us what you can do!"

Wants English Titles

Would you kindly give me the English translation for the following compositions of Debussy: 1. *Danse sacrée—Danse profane.* 2. Etudes: *Pour les agréments—Pour les cinq doigts—Pour les sonorités opposées.* 3. *Cloches à travers les feuilles.* 4. *Et la lune descend sur le temple qui fut.* 5. *L'Isle joyeuse.* 6. *Danseuses de Delphes.* 7. *Less sons et les parfums tournent dans l'air du soir.* 8. *Les collines d'Anacapri.* 9. *Des pas sur la neige.* 10. *Brouillards.* 11. *Les fées sont d'exquises danseuses.* 12. *Bruyères.* 13. *Ondine.* 14. *Canope.* I would also like to know the background of *La plus que lente* and *La terrasse des audiences du clair de lune,* for these titles puzzle me. Thank you.—V. Mc V., Canada.

Of course the famous words *traduttore, tradittore* will always be true, and often a translator cannot help but feel that in some measure his version betrays the author's intentions. Languages sometimes have nuances for which there is absolutely no foreign equivalent. But I will do my best, and here we go:

1. Sacred Dance—Pagan Dance. 2. Studies: For the Ornaments—For the Five Fingers—For the Contrasting Tone Colors. 3. Bells Through the Leaves (or the foliage). 4. And the Moon Descends upon the Ruins of the Temple. 5. The Isle of Joy. 6. Delphic Dancers. 7. The Sounds and the Perfumes Turn in the Air at Eventide (Beaudelaire). 8. The Hills of Anacapri. 9. Footprints on the Snow. 10. Fogs (or perhaps Mists, more poetic). 11. The Fairies Are Exquisite Dancers. 12. Heather. 13. Mermaid. 14. Here I would use this: "Canope" (a sculptured head from a tomb in ancient Egypt).

Now "The more than slow" (*La plus que lente*): "Those whose memory goes back to 1910 certainly remember the enormous popularity of the *valse lente,* the slow waltz. Claude felt intensely the appeal of those melodies lulled by the languorous rhythm of the accompaniment, and soon an exquisite pastiche was completed, to which he gave the appropriate title, *La plus que lente.* He presented his manuscript to Léoni, a violinist of the Carlton Hotel for whose talent he felt a genuine admiration. On the front page was his autograph. Did the violinist know the celebrated name? Perhaps not, since he looked at it casually, said 'thanks,' and tossed the manuscript on top of a pile of music that lay behind the grand piano. Of course he never played it. Once more pearls had been cast before swine." (From my book "Claude Debussy, Master of Dreams.")

And last, but not least, *THE Terrace.* The capitals are to emphasize the headaches brought to countless program makers by this enigmatic title! Not long ago someone dealt summarily with the problem, and the result was as follows: "A terrace *of people* in the moonlight." Heavens, did I ever get a laugh out of that! I hadn't seen anything like it since a recital I once gave in a Western university at which the first book of "Preludes" was featured. Someone had deemed it advisable to print the list in English and to my amazement, *La Cathédrale engloutie* appeared as "The Cathedral sacked and desecrated"! But coming back to our *Terrace:* Once Debussy received a picture postcard from a diplomat friend who traveled in India. It represented the palace of a maharajah whose subjects were received on the terrace of the magnificent abode, by the light of the full moon, when they had a claim or a petition to present. This setting appealed tremendously to Debussy's imagination and it conveyed to him the inspiration for this most elusive and atmospheric prelude. The French word "audience" is generally interpreted erroneously, as if it meant "an assembly of hearers" (Webster) or more plainly, a "public." The correct meaning is, however: "admittance to a formal hearing or formal interview with one of high position" (again, Webster). Thus our perplexity is relieved: "The Rajah grants an audience on the moonlit terrace" is an adequate rendering which leaves no doubt as to what the composer had in mind.

"Le Mot De La Fin"

Yes, here's the final word on an important question, and I dedicate this paragraph to friend Guy Maier, for he has done his best to try to inculcate into reticent fingers—or perhaps, brains—the secret of overcoming that eternal bugaboo, the three-against-four trick rhythm. So have I; but alas, sometimes I believe that our efforts have only been partly successful, since the queries continue to come with the regularity of ebb and flow. However, one angle at least, the psychological, seems now to have been disposed of.

It happened recently in Omaha, where I was conducting a master-class for the Nebraska Federation of Music Clubs. A girl came from out State for an audition, and she selected to play, of all things, the "Fantaisie-Impromptu." She was extremely nervous, and from the very first her coördination went out the window. Again and again she tried, without any success. Finally she stopped. If I live a hundred years I will never forget the dejected look that came over her face. Her hands dropped from the keyboard, her shoulders collapsed. Then she turned towards me, and in a tone of complete despair the memorable utterance came forth:

"What did Chopin have to go and do that for?"

Right! Why, oh . . . *why* did he do it?

Incidently, while I was in Omaha the "S. F. P. O. B. Q. S. I. A." held its Convention, and I was made an honorary member. I can see your puzzled looks: what's that? Why, it's the "Society for Preservation of Barbershop Quartet Singing in America." I feel very proud, ladies and gentlemen, for I do enjoy this form of musical art with its sweet sentimentality and gentle humor, both so representative of times when the life outlook was more optimistic and more cheerful than it is today. If you doubt this statement, turn on your radio and listen to *Sweet Adeline, Bicycle Built for Two, Down by the Old Mill Stream, The Strawberry Blonde,* and *In my Merry Oldsmomile.* In my opinion there is more music in these simple tunes, than in pretentious, "long hair" symphonies which submit our ears to a hard test but don't amount to more than a big front, with nothing behind. . . .

Wants Chromatic Numbers

Will you please recommend a good chromatic number, of medium difficulty—fourth, fifth, or sixth grade? I use Godard's "*Valse Chromatique*" and of course stress chromatics in all compositions containing them—but I would like some other chromatic composition.

Would you also give me a free translation of the French terms used by Debussy in the *Galliwogs Cake-Walk:* 1. *Très net et très sec.* 2. *Un peu moins vite.* 3. *Avec une grande émotion.* 4. *Cédez.* 5. *Toujours retenu.*—(Mrs.) N. C. J., Missouri.

Godard's *Valse Chromatique,* of course, is practically unique in its kind, and this old stand-by fully deserves its lasting popularity, both as a valuable etude and a brilliant students' recital number. But there are many other pieces containing chromatic material presented under different aspects; for instance: Grieg's *Butterfly,* and this other butterfly, *Le Papillon* by the Canadian composer Calixa Lavallée. By MacDowell: the *Polonaise,* and the impressionistic *March Wind.* You might also use the piano arrangement of the famous *Flight of the Bumble-Bee* by Rimsky-Korsakoff.

Later on, in the higher grades, do not miss Chopin's "Etude" Op. 10, No. 2, for it affords a wonderful drilling for the equalization of the third, fourth, and fifth fingers besides its loveliness as a gloomy little mood-picture; and also that great one, Op. 25, No. 10, with its onrushing, stormy octaves in both hands.

Topping the list as far as difficulty is concerned you have the little known *Galop Chromatique* by Liszt, virtuoso-esque and flamboyant, though somewhat rococo; and Debussy's *Etude pour les degrés chromatiques,*" in which his avowed purpose to "make trouble for the pianists" was certainly carried out with uncanny skill. . . .

Here are the translations for the *Golliwog:*

1. Very crisp and very dry. 2. Slightly slower. 3. With a great (overwhelming) emotion. Ironically, of course. . . . 4. "Yielding" the tempo. But beware: this is *not* an actual ritard. 5. Still in the *tempo* of the ritard.

And now, a special note for those who might want to give a few verbal comments on the *Golliwogs' Cake-Walk* before playing it. When it was written in 1908 as part of "Children's Corner," Paris was in the midst of a Wagnerian craze. So Debussy, with his ever-present, delicate sense of humor, chose to introduce in the middle section . . . the initial four notes of the *Prelude* to "Tristan and Isolde" (A—F—E—D sharp-E flat).

When you get to that passage, play it with your tongue in your cheek, a twinkle in your eye, and watch the reaction of your audience!

Ninety Years in Music

by Gladys R. Bueler

This is the story of Juliette and Crosby Adams. But it is more than a story—it is an idyll of love, and life, and music. Mr. and Mrs. Adams are now ninety years of age; they have been married for sixty-four of those ninety years; and this little history of their life together is a tribute to two great and charming personalities.
—EDITOR'S NOTE.

NINETY YEARS ago Niagara Falls was seven miles down-river from where it is today; each year the water has cut away more ground, continually edging the Falls back. At that time there lived close within sound of the roar of the Cataract two families—the Adamses and the Graveses. On a cold day in December, 1857, Carrie Adams presented her husband, John Quincy, with a baby boy. She wanted to name him "Junior," but Mr. Adams stubbornly refused—"No," said he, "I've always thought it was pretty presumptuous of my parents to have named me for the President, and I'm not going to pass any such weighty name on to my son." And so it was settled that the son of the family should have his mother's maiden name, Crosby.

Three months later, the Graves had a baby daughter, to whom they gave the lovely name, "Juliette Aurelia."

The years passed, and Juliette and Crosby grew up, glancing at each other shyly from opposite sides of the Sunday School room, working together in the choir loft where he sang bass and she played the organ; she thinking many a time "He is a mighty nice boy"—and he certainly having ideas about her!

Both the boy and the girl, born with the deep diapason of Niagara ringing in their ears, had a musical heritage and musical surroundings. Crosby had four aunts and four uncles who formed a popular double quartet—and he absorbed music as he breathed the air around him.

Juliette was a born musician. But back in the 1860s parents did not believe in giving music lessons to very young children, whatever their talents. So it was a great day when, at eight, music study began for Juliette. But sad to relate, lessons did not prove to be the joyous occasions she had dreamed of. Her soul cried out for beautiful music—and "beginners' pieces" in the 1860s were neither beautiful nor musical. Her first "piece" was a *Joyful Schottische* which belied its name—but Juliette worked so hard to get the unworthy thing that it has remained with her for over eighty years!

Juliette was small and dainty, her hands scarcely large enough to reach the intervals even in the "beginner's music." And when she was twelve a "weeping sinew" developed on her right wrist. But she was made of stern stuff. Without consulting anyone, she marched to the doctor's office and asked him to do something about it.

"It's going to hurt bad," he told her.

"I don't care. I'll stand *anything* to get rid of that 'weeping sinew' if it's going to keep me from playing the piano."

"Then lay your arm down on my desk." The doctor picked up a heavy medical volume and raised it above her outstretched arm. With terror, yet also with determination in her eyes, and biting her lips to keep from crying out, Juliette watched the big book come down with a thundering bang on her wrist. The ganglion was broken—but always thereafter there was a slight weakness in her right hand.

Improvising and composing were frowned upon during Juliette's early musical career—she wasn't allowed to "make up" anything. And as for memorizing! Never! One must keep one's eyes glued to the music! At her first public recital, she was to play a solo fourteen pages long. She had long since learned the music "by heart," but she obediently placed the piece on the music rack. Half-way through, a sudden breeze blew it to the floor. The guest-artist, a near-sighted violinist from Rochester, hastily picked the music up and placed it on the rack—upside down! Juliette's family held its collective breath, her music teacher nearly swooned—but Juliette played blissfully on!

THE HOUSE IN THE WOODS

Juliette Graves was only twenty-one when she was offered the position of resident teacher of piano at Ingham University in LeRoy, New York. To somewhat counteract her youthful appearance, she wore a dress with a very long train when she greeted her new class of pupils, most of whom were larger than she.

Miss Graves could manage everything at Ingham but the "traditions." The whole music department worked toward one big event—the annual "Concerto Day," when the well-meaning pupils struggled manfully with literature unsuited for public performance except by great artists. After summer vacation, Miss Graves found that in but a few instances had these "classical renditions" been enjoyed by the folks at home. Unfortunately, preferences at home were not included in the fine-sounding lists of material lived up to by the school! She took the matter up with the dean. Couldn't the girls learn some simple melodies, perhaps an entrancing waltz or a stirring march, more suited to the comprehension of their families? Oh, no indeed! Because the "standard would suffer!" And so, handicapped by tradition, the work went on, and Juliette's *ideas* about teaching developed in a radically different direction from the methods she had actually to follow.

As Juliette Graves packed her belongings at the end of her fourth year at Ingham, she told Anne, the maid, that she wasn't coming back next year—she was going to be married. Anne looked so surprised that Miss Graves said, "Why, do you think that's so unusual?" "No," Anne replied doubtfully, "but it's a risk!"

Juliette took the risk—and on September 18, 1883, she and Crosby Adams were married.

They had been married only three months when Crosby, who was a steam-heating engineer, was inspecting a certain job. With torch in hand he was examining the installation when there was a sudden explosion. Blinded and in agony, he crawled to the sidewalk. The workmen rushed him to the hospital where, when he regained consciousness, he sent this telegram to Juliette: "Come at once. I've burned my hands a little." A little! When Juliette reached his bedside, it was hardly a human being that she saw! Crosby's face was blackened and swollen. And his hands—his poor hands! Burned to the bone—burned so deeply that for two years the fingers were set in a curved position, and it was only by the most excruciating exercising of the fingers that they finally regained their suppleness.

CROSBY ADAMS—JULIETTE AURELIA GRAVES

Mr. and Mrs. Adams were married the year THE ETUDE was founded (1883). This photo was taken on their fiftieth wedding anniversary. They are now in their ninetieth year.

An Idea Is Developed

So the little bride began teaching again; teaching during the week, and playing the organ on Sundays, keeping house in-between times; and all the while tenderly caring for Crosby—and teaching him music! Crosby never went back into the steam-heating business, but took a more and more active interest in music. Soon he was teaching harmony and theory, and conducting choral and orchestral groups. After four years in Buffalo, the doctor advised a change of climate for Crosby, and they moved to Kansas City, then a small western town, where the Adamses set about to create their own musical atmosphere.

By now Mrs. Adams had been teaching for twelve years, and her impatience (*Continued on Page* 644)

My Hall of Memories

Famous Singers I Have Known

by Andres de Segurola

Eminent Operatic Basso and Teacher
Former Member of the Metropolitan Opera Company

FEODOR CHALIAPINE

Part Three

WELCOME BACK, ladies and gentlemen! Here we are entering, as I said at our last meeting, the Valhalla of the male singers of the operatic stage, for as you know the Valhalla is the place of glorious rest for the heroes of the Scandinavian legend which inspired Wagner's tetralogy.

Probably the majority of you are too young to recognize in this painting of *Lohengrin* the *Swan Knight* at our right, the once idolized tenor Jean de Reszké, handsome in looks, elegant in demeanor, aristocratic in manner, accomplished as an actor, and polished as a singer.

Forty-four years ago, going to Europe through New York on a return trip from an operatic season in Mexico, I heard in the Metropolitan Opera House of New York, Jean de Reszké as *Romeo*, *Siegmund*, and *Lohengrin*, and I wish to say that I became from then a great admirer of that Polish tenor, the ranking member of a family of artists that included his brother Édouard, the distinguished bass, and his sister-in-law, Felia Letvine, celebrated dramatic soprano.

My major criticism at that time fell on the exaggerated meticulousness of his stage attire, as if springing from a "band-box" as *Siegmund the Mountaineer* in the first act of "Walkure" as well as the *Knight of the Grail* in the last act of "Lohengrin," and the never altered flawless line of his singing regardless of the interpretative requirements.

His voice was of the finest quality although faulty in the top high notes B and C, due in all probability to the fact that he first entered the operatic stage as a baritone.

JEAN DE RESZKÉ

ENRICO CARUSO

After his retirement from the stage, singers from all over the world enjoyed his teachings at his elegant but simple residence-studio in Rue de la Faisanderie in Paris where I visited him very frequently.

The Tenor, Tamagno

Opposite to the picture of this Polish-French tenor is the portrait of an Italian tenor, Francesco Tamagno, in the role of *Otello*, his most famous impersonation for which he was gifted by nature with a tall and commanding stature and tonal vocal effects of great exuberance and impressiveness.

Tamagno's voice was rather uneven. Thin and opaque in the low octave, it was gradually, note after note, growing and developing into the most powerful and brilliant high tones I have ever heard from the throat of a human being, and this was the reason of his successes in "Trovatore," "William Tell" and particularly in "Otello," especially written for him by his compatriot, Giuseppe Verdi.

He sang in New York for three or four seasons but the Metropolitan audiences of the turn of the century preferred the mellowness of lyric-tenor Jean de Reszké to the explosive accents of the dramatic Tamagno.

"Pardon me lady, what do you say? . . ."

"Oh no! . . . These two tenors are not here alone for any preconceived purpose. It is because this red damask curtain opens to a special room devoted uniquely to a 'unique' tenor."

JOHN McCORMACK

"Kindly help me to open the curtain. . . . Yes! my friends, yes! This is Caruso!"

And it is a marvelous idea to present this singer that I called before "unique," also in "unique" form in this gallery in the white marble sculptural conception that you see here of his immortal white faced *Canio* of "I Pagliacci," robed in the white costume of the unfortunate clown beating the drum of his tragic show.

Caruso, the cherished and popular "Carooz" of the American opera goers thirty and more years ago, lives yet so vividly and so precisely in the memory of the adult generation of Americans that I really believe it to be superfluous and unnecessary to speak of his voice and his art. His rich collection of Victor records is an everlasting monument to him.

But I, who proudly boast the privilege of being now the only surviving member of the artistic family who, through the theatres of Lisbon, Barcelona, Monte Carlo, Buenos Aires, Paris, and for twelve seasons with the Metropolitan Opera Company of New York, sang with this tenor from the very beginning of his career until the year before his untimely death, feel the urge to speak out here a tribute to what in my mind were the most brilliant and individual facets of his art.

Among all male singers of all time since the inception of opera I don't know of any other male opera singer whose repertory ranged from the light-lyric of "Elixir of Love" and "Martha" to the robust-dramatic of "Samson and Delilah" or "La Juive." Only this would have made him "unique" in his class; however, where Caruso was not only unsurpassed, but not even equalled, was as the superlative "Singer-Interpreter of Sorrow."

May I ask you my friends, have any of you ever heard Caruso in the *Farewell Song to Life* in the Third Act of "Tosca," his dramatic supplication to the guard in the Third Act of "Manon Lescaut," his anguished cry to his daughter *Rachel* in "La Juive," or his unforgettable lament *Ridi Pagliacci!* without a lump in your throat and the feeling of goose flesh? I for one may confess that in spite of having had my skin tanned by the glow of the footlights and my sensibilities hardened by long years of stage make-believe and fiction, I cried on several occasions under the influence of his poignant accents and "unique" voice.

Two or three books have been published about Enrico Caruso but in not one of them have I found the man, the real man I knew intimately, and the artist, the real artist that he was.

If we wish to compare Enrico Caruso to Michelangelo we could compare John McCormack to Benvenuto Cellini, the master strokes (*Continued on Page* 646)

The Building of the Paulist Choristers

A Conference with

The Reverend William J. Finn C.S.P.

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

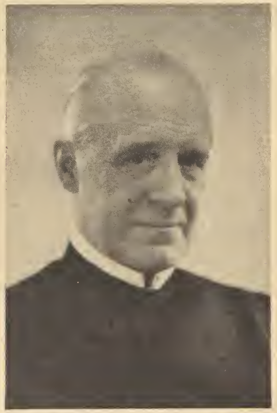


Photo by G. D. Hackett

FATHER FINN

Wherever choral singing exists, the name of Father Finn is known and honored. Recognized as perhaps the foremost exponent of choral techniques, Father Finn has contributed widely to the development of ensemble singing, partly through the demonstrable accomplishments of The Paulist Choristers, which organization he founded and directed for nearly forty years, and partly through his scholarly lectures that are attended by choir masters of every denomination. Born in Boston, Father Finn studied at the Boston Latin School and received thorough musical training at the New England Conservatory. He continued his studies abroad. Currently observing his fiftieth anniversary in music, Father Finn began his career in 1897, at the age of fifteen, as organist in Boston, and later spent a year at the great Mission Church there. At this time he undertook his great work of developing a choral tone which he carried in his mind and his heart, but which he had never heard. In 1904, he was sent to Chicago to establish a choir of boys' and men's voices at St. Mary's. This was the beginning of The Paulist-Choristers. Two years later, he was ordained. In 1912, Father Finn took The Paulist Choristers to Europe, where they won First Prize in the International Competition in Paris, and earned the commendation of Pope Pius X in Rome. The Paulist Choristers have toured every section of the United States, winning acclaim that places them in the forefront of choral groups. In 1940, Father Finn retired from the active directorship of the organization. To mark his fiftieth anniversary in music, Father Finn has compiled his memoirs which Harper's is publishing under the title, "Sharps and Flats in Five Decades."

—EDITOR'S NOTE

THE Paulist Choristers grew out of an idea—an idea of the kind of tone quality that must have existed during the great days of polyphonal singing and then became lost. I had only the vaguest notion of what such tone could have been, and it took me years to clarify it; but I set to work with the idea of building a group in concerted singing that should be effective enough to reach the least-schooled layman as well as the appreciative musician. Such effectiveness could come only through beauty of tone.

"I began working in the treble staff. In every complete picture, one element stands out, like the steeple of a church. In choral singing, the top voices constitute this outstanding element. Thus, the first logical step was to develop a real soprano—a floating tone that should arch *over* (*supra*) the complete tonal effect. How to get such a tone? I studied and compared techniques of all ages and from all parts of the world, inventing nothing but taking valuable bits from here and there until I had collated a system that was applicable not only to boys' voices but to those of men and women, as well.

"The approach was derived from the English choir masters of the nineteenth century, whose system was designed not only to produce tone, but to correct any harshness or coarseness of tone that resulted from everyday abuses of the natural voice. Thus I developed certain basic and corrective drills which have their foundation in *downward singing*. The choir begins on a comfortable upper note of the natural range and sings the scale downward—*pianissimo!* Downward scales are sung on all the vowels, preceded by varying labial and lingual consonants—P, B, L, M—so that the tone is brought forward. Downward scales are sung *staccato* and *legato*.

"Any drill that stopped there, however, would result in hootiness and in the ultimate loss of the middle register—which is the best source of spiritual tone quality. Hence, I made sure of string-tone soprano quality by apposing downward singing with upward singing. Beginning this time on a comfortable low tone of the natural range, the choir sings scales upward—again *pianissimo*, again on all vowels preceded by labial and lingual consonants, again both *legato* and *staccato*. Also, we use a wide variety of dynamics. Thus, the warmth and body of the lower voice is brought up, hootiness disappears, and the middle voice becomes strong. After each drill in upward singing, however, we have two drills in the corrective downward singing.

"After about two seasons of such work, I began to note results. The flute-quality of tone was pointed by string-quality, and there was a good hint of oboe, too. In other words, our tone was pure in quality and varied in color. That kind of tone must undoubtedly have been used in the old Spanish churches which developed such splendid singing. The next step was to carry this tone beyond the treble, into the alto line.

Alto and Tenor

"Now, great confusion exists as to the true nature of the tenor and alto parts! The tenor (from the Latin *teneo*, I hold) was entrusted with the integrity of the Gregorian chant. And the alto (from *altus*, high) had nothing whatever to do with a deep female voice! It was called *alto* because it carried the line *higher* than the tenor's. Thus, tenor and alto operate in approximately the same compass; they often interchange parts—and the parts are not bass! I began to experiment with the alto line and found it had been much neglected, even in orchestral scores, which made the only true alto-tenor provision by means of the viola and the English horn. (Other 'alto' instruments were simply borrowed from other parts, notably the second violin which is really a soprano instrument, giving soprano tone quality. Further 'borrowed' tone results when the 'cello or the first bassoon augments the alto line, none of it being genuinely alto in quality.) Since the Renaissance, pure alto quality (as distinguished from mere range) has been badly neglected, and left to float about without continuity of line of its own.

"The true alto, however, needs more than the boy voice, which stops where the flute stops, at the *C* below the treble staff. The alto tone of the English cathedrals is actually a falsetto (characterized by the fact that only the margins of the vocal cords vibrate) which is simply thrown up. But the old Spaniards had a way of *conserving* true alto tones from the boy voice and carrying them over, naturally, into the change voice, thus imparting to it a velvet, glowing, natural quality that is lacking in falsetto tones trained into the voice after its change. I spent fifteen years comparing various old techniques and developing what I call the technique of the counter-tenor—actually a conserved alto where tone remains cognate with the soprano.

"The woman's contralto was not used in choirs until the nineteenth century. Dark and round, it was considered too seductive for liturgical use and even Gluck banned it from certain of his operas. I have found the contralto very valuable, especially in combination. One contralto and two mezzo-sopranos (which have about the same range but entirely different quality) make an effective blending. Contralto, mezzo-sopranos, and counter tenors, plus a few lyric tenors, give a wonderful alto line which, when topped by a canopy of sopranos, results in a fine effect.

"But to get back to the vocal techniques! Breathing and breath support must be quite natural. Tensions and contortions that result from 'trying to breathe right' must be corrected, and can be when breath is approached from the physical, rather than the vocal (or 'professional'!) standpoint. Avoid too much theoretical talk *about* breathing; instead, let young choristers make a sort of game of taking a good natural breath and holding it, to counting.

"At rehearsals, let more experienced singers stand near less experienced ones—the effects are salutary for both. Again, practice time is best subdivided into short periods of varied work, especially for the younger singers. An hour's drill might be arranged in quarter-hour periods of straight vocal work, sight reading, diction, and again vocal work. Sight reading is important. We find it helpful to work at it without singing, at the start, so that there is no confusion between two concentrations! Our early training in reading consists simply in recognizing and naming notes, signatures, intervals, and so forth. When at last we do begin to sing at sight, there is no corrective reference to the vocal part, allowing concentration on absolute tones and intervals. Later on, then, when works need to be

VOICE

transposed at sight, our singers can rely on their knowledge of tonal relationships.

"Rhythmic awareness is also of utmost importance. Up to the late nineteenth century, rhythm was practiced by a system of stresses and slacks—a sort of musical scansion—so that, in four-four time, the inherent values of the accentuated first beat and the secondarily-accentuated third beat were given individual color and meaning. We have gotten away from that today, with the result that there seems to be no real four-four time at all—only two-four (stressed and unstressed), which tends to become monotonous. Complete effectiveness requires rhythmic variety as well as tonal variety; I cling to the system that pays respectful attention to all rhythmic accents.

"But underlying all purely technical points, there must be something else! That is an awareness of the aesthetic-spiritual value without which music would remain mechanical. This means that every choirmaster must live, long and earnestly, with *the idea of tonal beauty* before he can hope to instill it into his singers. The secret of music is feeling. A quick emphasis of what sheer musical feeling can be is to let the choir vocalize in thirds and then in dissonant intervals; finally the dissonance is resolved, and the singers experience the delightful sensation of coming back to consonance. It is a good drill in musical feeling.

"Anything that is built to grow must have a solid foundation. My own working foundation is the belief that music, after religion and nationality, is the most powerful instrument by which man may be moved. Without an abiding sense of this spiritual power of music, it becomes mere mathematical science—as, indeed, it was, until the development of Christianity gave it life and force which it never had in the days of Pythagoras and Aristotle. Music came to life when Constantine gave the Christians a chance. The spiritual and aesthetic appeal of music, then, is its reason for being . . . a high purpose from which some of the music of our own era has occasionally departed. Thus, the first purpose of the church musician is the maintenance of the aesthetic-spiritual values of music, through complete consecration and endless study.

"And *study* means a deal more than preparing for next Sunday! A student once asked me what extra readings he should do, to win a firm grasp on the principles of polyphonic singing. I recommended books on the subject, but headed the list with the monumental "History of the Monks of the West." The work contains few references to music as such—but it supplies detailed grounding in all that concerns the monasteries where the music grew. That kind of study teaches you the *why* of things, just as a study of botany begins, not with a flower, but with the structure of the soil that produces the flower. That kind of study makes music three-dimensional and real. It's a good practice to let not one day go by without doing some studious digging!"

The Pianist's Page

(*Continued from Page 606*)

to recognize and spell familiar chords and to locate repeated phrases. Then, and then only does he play it.

"But that is not all. The music is worth more than one hearing. But before rereading, talk with him about it. Were there any new, strange-sounding chords? What are they? Any spots that did not sound right? Why? Was it due to the pull of a nonharmonic tone against a chord, with the chord winning in the end? Can he find something interesting about the length of phrase, rhythm, modulations, or if it is a song, will he or you sing the words? After that the notes look more friendly, the second playing will be more accurate and musical, the piece will have meaning and Tommy will like it better. Without such discussion, playing the piece a second time has no point for him.

Faster Reading

"Speed in reading is the result of playing scads of supplementary, easy material, of rereading familiar pieces and of working on pieces in which similar patterns are repeated in different locations or keys, always with the eyes shifting smoothly on the music, *never* on the keyboard. Helpful suggestions:

1. Passages with broken chords or broken intervals should be played first in solid or block form to persuade the pupil habitually to organize a bunch of notes into one unit.

2. To develop the habit of overlooking unimportant details, repeated chords should be sounded but once, inner tones or embellishments may be omitted and so forth.

3. The habit of looking ahead will be established if the teacher points to the following measure when fingers are still busy with the previous one.

"The elementary school teacher would tell us that the purpose of reading is three-fold—to enable the student to study efficiently, to know the world's best literature, and to be able to scan books quickly which may be more full of words than ideas. For us this means that no matter how rapidly one can read, if a certain piece is to be thoroughly learned and memorized, the first reading of it must be slow enough to assure accuracy of notes, rhythm and fingering."

At last we are getting somewhere in this field! Miss Reeder's observations are an indication of the analysis to which our reading program is being subjected. Teachers are no longer satisfied to accept the hoary exhortation, "If you want to become a facile reader, just read, read, and read some more!" Now they are demanding something more specific. We need fuller analyses of reading processes. If you have given the subject thought and experiment, won't you let us in on your results?

BE NOT AFRAID!

Forty years ago (November 1907), The Etude printed upon its editorial page the following quotation from the big-hearted, far-seeing, inspiring English novelist, Charles Kingsley (1819-1875).

"Be not anxious about tomorrow. Do today's duty, fight today's temptation, and do not weaken and distrust yourself by looking forward to things which you cannot see and could not understand if you saw them."

During the years, this splendid thought of Queen Victoria's chaplain has guided us through many difficult paths. Fear of the unknown is one of the leading roads to failure.

—*Editor of The Etude.*

"Underneath are the Everlasting Arms."

—*Deuteronomy XXXIII: 27.*

The Passing of "The Little Flower"

FIORELLO H. LA GUARDIA, the ubiquitous humanitarian who, despite his eccentricities and Napoleonic stature, made himself an internationally known figure, died in New York on September 20, at the age of sixty-four. This extremely colorful figure, affectionately known as "The Little Flower," who was Mayor of New York City for three terms and has been described as the greatest mayor New York City ever had, was so active and dynamic that he was able to effect far-reaching improvements in the metropolis.

La Guardia was born on the East Side of New York. The New York Times says of him, "Son of an Italian father and a Jewish mother, Mr. La Guardia . . . climbed higher on the political ladder than any other American of Italian descent. . . . In the first World War he was the pilot of a bombing plane on the Italian front and he kept on dropping bombs all his life." His enemies were anything and everything he thought inimical to American life. Despite the fact that his platform presence was often so grotesque that he brought jeers of laughter (even when his picture was shown on the screen), he built up an audience of admirers almost equal to that of Franklin D. Roosevelt. An avowed Republican, he became an almost fanatical follower of Roosevelt. In Congress and in his diplomatic work in Europe he attracted wide and favorable attention.

Mayor La Guardia's Italian emigrant father was a bandmaster in the United States Army and the Mayor spent his boyhood on Government military reservations, mostly in Arizona. He was graduated from the High School at Prescott, Arizona. It was in association with his father that Mayor La Guardia acquired his life-long love for music and his knowledge of music.

In THE ETUDE for May 1943, Mayor La Guardia gave an interview, secured expressly for this publication by Rose Heylbut, presenting his original and highly distinctive ideas upon music. New York is one of the few cities in the world which has a municipal conservatory. Mayor La Guardia was personally responsible for this. In his interview in THE ETUDE he said, "I take pride in the New York High School for Music and Art, the only municipal school which offers major training in music along with the regular academic curriculum. When I first thought of founding such a school, the educators opposed me. Well, I didn't mind. I had faith in the idea, and I simply made a budget appropriation for it. And it worked! The opposition has long since gone down before the musical accomplishments of the youngsters themselves—which proves again that once musical facilities are put within reach of the people, they take hold."

Lying in state at the Episcopal Cathedral of St. John the Divine in New York, his body was viewed by over fifty thousand citizens.

FIORELLO H. LA GUARDIA

Nine thousand, five hundred attended the funeral of the former Mayor at the Cathedral of St. John the Divine in New York City. The Mayor's two favorite hymns, *Rise Up, O Men of God* and *For All the Saints Who From Their Labors Rest*, were sung by the choir.

Mayor La Guardia's human traits reflected those of the common people so forcibly that he stands out as a dynamic figure in American history. From his boyhood to his death his interest in music was sincere and zealous. After his last Mayoralty campaign THE ETUDE printed a photograph of him sitting alone in an empty Carnegie Hall, listening to a rehearsal of the New York Philharmonic. The picture was taken on election day when all the rest of New York was putting him in office for the third term.

Special Music for Weddings And For Memorial Services

by Dr. Alexander McCurdy

Editor, Organ Department

Appended to Dr. McCurdy's valuable article is an additional list of wedding music that readers of THE ETUDE may find very useful.

—EDITOR OF THE ETUDE

THERE ARE studies being made in every line these days, polls for this, and polls for that for various reasons important and not important. When they are out of our particular line we take little interest, for they mean nothing to us. Recently, however, there has been made a very interesting study, the result of which is highly interesting to us as organists and choirmasters. It has come about no doubt because many clergymen and organists give too little thought to what they are doing in their services. Practically any music may be sung or played if it is "almost" on the subject. It may be requested by a member of the family for a funeral, or perhaps by a cousin of the bride for a wedding, and still be most inappropriate. With the exception of three of the great denominations which have really high standards and demand the best, the music sung and played at weddings and funerals is pretty bad. We receive many questions concerning good music for these services, perhaps more than any other. We have in the past published lists in THE ETUDE which were rather limited. There is discussion all the time about what is appropriate and what is not. During recent weeks the discussion has increased because of an article in one of our great church papers which was quoted by a national magazine, decrying the low standards of music in our churches. There are those of us, of course, who feel like hiding our faces when we see certain things being used in services, which are not worthy of the place; yet one can, if he wishes, go to the other extreme and let the pendulum swing too far in that direction. It is our business, we believe, to see to it, as musicians, organists, and as servants of the church itself, that the standard is kept high and worthy of the service of worship of Almighty God.

A Valuable Report

The study and report on Funerals and Weddings is made with the coöperation of the Fresno (California) Ministerial Association and the San Joaquin Valley Chapter of the American Guild of Organists. The men who did the actual work are The Very Reverend James M. Malloch, Dean of the Cathedral of St. James (Episcopal) and Mr. Arthur Luckin, the Cathedral Organist. I have known both of these men for many years. It is interesting to note that Dean Malloch calls himself "a musical moron." I am inclined to question this, however, because I don't know of anyone who has such a keen appreciation of good music as he. Perhaps it is for this reason that this rather amazing report has come about, because the Dean is open minded and willing to see to it that the standard is high. Some Priests of the church think they know so much about music that it is impossible, very often, to do anything to raise the standards. They will not listen to the one engaged as organist and choirmaster.

Here are the suggestions on Wedding Music:

1. Weddings are religious services and should be conducted in a religious manner.

2. Weddings require religious music. At them secular songs and other secular music are obviously inappropriate. However, only the best in religious music should be used at weddings as in other church services. Music should not be used at weddings simply because the bride, or the groom, or other participating persons like it. It should always be consistent with the religious character of Holy Matrimony.

3. Whenever possible, all religious services, including weddings, should be held in churches.

Vocal Music for Weddings

The Lord's Prayer	Any good setting
Love Divine, All Loves Excelling	Hymn or setting
May the Grace of Christ Our Saviour	Hymn
O Perfect Love	Setting by Burleigh or Hymn
Lord, Who At Cana's Wedding Feast	Hymn
My Heart Ever Faithful	Bach
Wedding Prayer	Diggle
Jesu, Joy of Man's Desiring	Bach
Thanks Be to God	Dickson
Thanks Be to Thee	Handel
Twenty-Third Psalm, any good setting, or in paraphrase, such as *The King of Love*	
Ninety-first Psalm	Hymn
Alleluja	Mozart
Father, Guide and Defend Us	LaForge

The list following will be useful in selecting numbers for the reception following the wedding. The numbers would be undesirable for the wedding itself, since they are secular songs.

Ah! Sweet Mystery of Life	Herbert
All For You	Brown
Always	Berlin
I Love You (Ich Liebe Dich)	Beethoven
I Love You (Ich Liebe Dich)	Grieg
I Love You Truly	Bond
At Dawning	Cadman
Thine Alone	Herbert
This Is God's Love	O'Hara
Where'er You Walk	Handel

Organ Selections

A Lovely Rose Is Blooming	Brahms
This Day so Full of Joy	Buxtehude
Prelude on "O Perfect Love"	Diggle
The Wedding Day	Holst
Dreams	McAmis
May Night	Palmgren
Lied	Vierne
Dreams	Wagner
Prelude to "Lohengrin"	Wagner
Introduction to Act III, "Lohengrin"	Wagner
Panis Angelicus	Franck
Christians, Rejoice	Bach

Here are the suggestions on Music for Funerals:

1. Funerals are religious services and should be conducted in a religious manner.

2. Funerals require religious music. At them secular songs and other secular music are obviously inappropriate. Moreover only the best in religious music should be used at funerals as in other religious services. Music for the funeral should always be consistent with the religious character of the service.

3. Whenever possible, the officiant should be consulted before the selection of music is made.

Vocal Selections

The Lord's Prayer	Any good setting
Abide with Me	Hymn
Brief Life Is Here Our Portion	Hymn
Crossing the Bar	Any good setting or Hymn
Come Ye Blessed	Any good setting
Eternal Father, Strong to Save	Hymn
For All the Saints	Hymn
Hark, Hark My Soul	Hymn
I Know That My Redeemer Liveth	Handel
Jesus, Lover of My Soul	Hymn
Jesus, Saviour, Pilot Me	Hymn
Lead, Kindly Light	Hymn
Let Not Your Heart Be Troubled	Speaks
Nearer, My God, To Thee	Hymn
O God, Our Help In Ages Past	Hymn
O Rest in The Lord	Mendelssohn
Twenty-Third Psalm	Any good setting or Hymn

Organ Music

Air on the G String	Bach
Air from Suite in D	Bach
Come, Sweet Death	Bach
Deck Thyself, My Soul, with Gladness	Bach
I Call Unto Thee, Lord Jesus	Bach
Hark! A Voice Saith All Are Mortal	Bach
My Heart Is Filled with Longing	Bach
My Heart Is Filled with Longing	Brahms
Solemn Melody	Davies
Meditation on Safe in the Arms of Jesus	Diggle
Cantabile	Franck
Ave Verum	Mozart
The Cross, Our True and Only Hope	Penick
Aberystwith	Whitney

Some numbers desired and requested are not suitable for funerals because they are secular. They are fitting for some occasions while others have no place in the funeral because they are pagan. A brief list is here appended of numbers that are secular or pagan and are, therefore, most inappropriate for funerals.

- *A Little Pink Rose*
- *A Perfect Day*
- *Beautiful Dreamer*
- *Goodby* (Tosti)
- *Lay My Head Beneath a Rose*
- *Lullaby* (Borderline for infants)
- *Love's Old Sweet Song*
- *Mother Machree*
- *Somewhere a Voice Is Calling*
- *The Rosary*
- *When Day Is Done*
- *Whispering Hope*

Many of the selections requested are faulty or false in their teachings or theology. They have no place in any religious service. Examples of this type are:

- *Ah! Sweet Mystery of Life*
- *Beautiful Isle of Somewhere*
- *Death Is Only a Dream*
- *Gold Mine in the Sky*
- *Goodnight and Goodmorning*
- *I'll Take My Vacation in Heaven*
- *In the Garden*
- *The Beautiful Garden of Prayer*
- *The Vacant Chair*
- *There's No Disappointment in Heaven*
- *We Are Going Down the Valley*

One can see at a glance that these lists are gotten together after a lot of work and actual experience. We may not agree with many of the suggestions but the ideas are good, and if followed by some of us, I am sure the services would be more acceptable unto God and more helpful to all. The lists of "what *not* to do," as it were, will be a guide at least to some organists who might be in doubt. There is no question, that if diplomacy is used, when requests are made to us in certain cases of bad selections, we can suggest a substitute. In some cases I am sure that even the Dean himself would make an exception if it seemed wise; but, as was said before, the standard must be raised. We should make every effort to encourage this.

A Supplementary List

Vocal Solos

Nuptial Song	Davis
For You, Dear Heart	Speaks
All For You	d'Hardelot
O Perfect Love	Kinder
I Love You Best	Brown
All For You	Brown

Pipe Organ

Bridal Song ("Rustic Wedding")	Goldmark
A Merry Wedding Tune	Saar
Love Song	Drdla-Mansfield

Choral Cultism

by Maynard Klein

Associate Professor of Music Education
Newcomb College and Tulane University

THE MERE MENTION of the word *choir* brings to mind various schools of choral production that have reached the point of making their systems a form of cult. Budding choral conductors the country over are turning to these shrines of technique in hopes that they might be anointed with the holy fire of the men responsible for this extra-musical worship. The recent history of choral production may be likened to the history of the church, with its breaking away from the true spirit of worship into sundry institutions that at times threatened to dwarf the real meaning of religion. We may also look at the evolution of music teaching in America and witness the swinging of the pendulum from the spirit of Lowell Mason through the inevitable curve of technique for its own sake; and now, back to the concern on the part of teachers to make music live in the hearts of children.

Budding choral teachers may well be anxious concerning their future effectiveness with the choral charges they are to guide. It is not an easy matter to find oneself in the important matter of forming a philosophy of teaching that will be complimentary to the individual personality of the teacher. Years are needed for this type of growth. It is for this reason mainly that so many young conductors feel the urge of acquiring the necessary background of living to motivate the work in the proper manner. The anguishing hours of self-questioning torment that go into the making of a good teacher are too often minimized by those who foster the cults. Notebook and a quick hand with the pencil are too often the tools of the young choral conductor rather than a sincere personal meditation concerning the true spirit of his life's work. And that spirit has more to do with the lives of people than with the mere singing of isolated vowels and consonants.

Too Many Musical "Tricks"

The writer does not wish to give the impression that schools of choral singing are not important; he feels that these organizations have been the spearhead for the outstanding development in choral singing in our day. He does, however, wish to point out that too many extra musical tricks have been incorporated in many of the systems so that the individual technique of a particular school might take on a feeling of being the "way" to do it. There are, to be sure, many tricks in the trade, but they are not nearly so difficult to master provided the one in charge is a musically sensitive person who loves to work with people and good music. Those who are unmusical and who do not have the love of people will soon fail, no matter how much they try. These latter souls have been led to believe that merely attending the shrine and partaking of the technical double talk will render them masters in their own right. Not feeling this success, many become confused and go from one "cult" to another, mumbling the magic words that get them nowhere. They might go so far as to wear the guise of the master technician, following in dress and word every turn with the hope of being numbered with the great. Why all this falderal about an art that is so personal, so fundamental and natural to every living man?

There are certain ingredients of the choral cake that can not be termed falderal. If we but face these technical issues in the popular proportion to the total choral picture, the technical double talk and the mystical shrine will take their proper place. What then, are some of the technical problems and how should they be treated? The writer has at times referred to his book on choral technique that is copied on the back of a scratch pad. This may seem a rather facetious reference, but he tries very hard to keep technique, as such, to just that proportion of the whole activity. Sometimes these issues are referred to as the ten commandments of choral production. Each of these issues is wedded to the others in a manner that makes each a fetish if treated in an isolated manner. A proper fusion of the various problems renders the whole in the ideal way, which is to say that the musical, humorous, and spiritual elements should be one.

1. *Tone*—the life blood of music, which the alert director will keep in mind while constantly motivating the singers to produce the quality that is appropriate to the music sung, rather than establishing a stereotyped quality that makes every composition sound the same. *The Hallelujah Chorus* by Handel will be sung with a different quality from that used for the ethereal setting of the *Ave Maria* by Vittoria. Each word will be colored according to its meaning in the context rather than by any set method of mouth position. Recite the following two statements with appropriate meaning and the proper attitude toward tone may well be established: "I love you," and "I hate you." How often do we hear the music given in a tone that conveys no idea as to the meaning of the words? Variation from the rule of sameness in quality might break down the system dictated by the "cult." Therefore, tonal quality must fall in line.

The Conductor and Rhythm

2. *Rhythm*—The bony structure of music is the most difficult with which to cope, for it seems so apparent. Some have been led to feel that the mere scanning of duple and triple meter with appropriate accents is sufficient for effective performance. This spirit is enhanced by the current return to the savage instinct inherent in popular music. The sensitive conductor will work hard to organize the rhythmic structure as a whole rather than to concentrate on the isolated movement of single members. There are as many variations in rhythmic feeling as there are tonal variations. The gentle flow of an early chant, the sprightly dance of a sixteenth century "Fa Fa" chorus, should never be forced into the rigid form that so many nineteenth century editors cast them.

3. *Phrasing*—designates the practice of maintaining the proper relation between the rhythmic meter and the melodic line. This in turn, needs a variation of interpretation of feeling as broad as the history of music itself. The undulating flow of a Palestrina Motet with its complex rhythmic pattern depends upon a feeling for phrasing, as manifested in the early chants of the church. Each succeeding period of musical production evidenced an evolution in what is termed proper phrasing. No stereotyped rule can be given that will fit all cases. Only after sincere study of all types of music can each be given proper reading.

4. *Pronunciation and Enunciation:* Proper pronunciation of words is of prime importance in effective choral singing. A knowledge of the languages sung, with the various characteristics (*Continued on Page* 652)

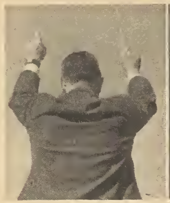
GIRLS OF NEWCOMB COLLEGE WITH MEN FROM TULANE UNIVERSITY PRESENT GILBERT & SULLIVAN'S OPERETTA, "PATIENCE"

The Gilbert and Sullivan tradition is twenty-one years old at the school. Operas are presented as extra-curricular activity. Students from all departments of the University take part. The lead in this picture is a psychology major.

SENIOR FROM LAW SCHOOL AND INSTRUCTOR IN ENGLISH DEPARTMENT DO GILBERT & SULLIVAN

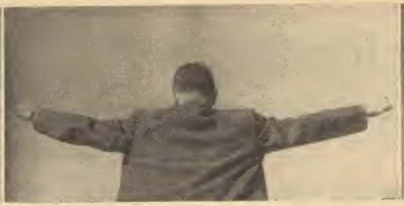
These fellows, Aubry Moore (Law), left; and Warren Gadpaille (English), right; sing and act because they love it.

BAND, ORCHESTRA and CHORUS
Edited by William D. Revelli



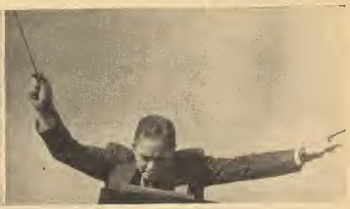
EXAMPLE 1

The "Hold-Up" Stance



EXAMPLE 2

The "Bear-Hug" Variation



EXAMPLE 3

Picture of a conductor giving a cue and hoping that his players can read a score better than he.

As Others See You

by Paul Van Bodegraven

Associate Professor of Music Education
University of Missouri

Dr. Van Bodegraven was formerly Supervisor of Music in the City Schools of Port Washington, New York, where, in seven years of state and national competitions, his high school band, orchestra, and chorus were awarded sixteen first division ratings. Dr. Van Bodegraven is also co-editor of the widely known text, "The School Music Conductor."

—EDITOR'S NOTE

HAVE YOU ever stood around a bulletin board or in an auditorium when the annual contest-festival ratings are announced, and listened to the remarks of the conductors whose groups did not receive top ratings? Alibis fly thick and fast: "We don't have enough rehearsals"; "Our superintendent doesn't like music"; "We need better instruments"; and so forth. This type of "soul searching" is one of the best outcomes of contest-festivals because thoughts such as these must precede changes. There are many variables in every school music program and very often there is little that the teacher can do about them, although he should never stop trying. There is one variable, however, about which every teacher can do something, and that is—himself. Therefore, no matter what the handicaps of organization under which the teacher is working, his group always can be improved in direct ratio to the extent he, himself, improves his skills as a teacher and conductor.

Take, for example, technics of conducting; specifically that of baton technic. Of course, proper baton technique will not make your orchestra play in tune nor improve the tone quality of your band, but it certainly is essential in expressing musical ideas. Moreover, it is a skill that a conductor should be presumed to possess before he mounts the podium. It is extremely incongruous to see a band well disciplined in such basic habits as posture, proper hand positions and embouchers, attack and release, dynamic gradation, and so forth, being conducted by a man who violates many of the basic technics of his own instrument—the baton. The fact that the band plays well is a tribute to the man's teaching ability, *not* to his conducting technique. Who can be sure that the band wouldn't play even better if the conductor would discipline himself as well as he disciplines his players? And so, for you conductors of first, second, third, or fourth division winners (there *is* a fifth division, too) who want to do something about the one variable you can control, the following are some things seen at past festivals.

1. Most favored starting positions in 1947 were the "stick-em up, brother" and the "bear hug embrace," as shown in amateur photographic Examples 1 and 2. (These are not "candid" shots, as the author had no wish to be sued for libeling the professional competence of a brother music educator.) If you can't see anything wrong with these starting positions, just put yourself in one of your player's seats for a moment. You know that you, as a player, are expected to observe three things: (a) the right hand; (b) the left hand; and (c) the conductor's face. So your eyes are expected to take in, at a glance, three objects which may be considered as forming patterns, such as are indicated in Ex. 1 and Ex. 2.

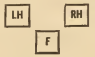
As your eye shifts from one object to the other you soon decide that you will have to select one, since you obviously can't watch all three. So, being more near the right hand, you observe it. But the musicians on the other side observe the left hand; and a few in the middle observe the face. Of course, if you are far enough back you may be able to watch all three. Then the conductor (you?) executes his attack and soon you are being criticized for making a ragged attack. Of course, this won't happen to you if you can synchronize all three objects (or stop bobbing your head, which leaves two); but that's more difficult than you think. But, worse still, by placing the hands and face in such a position that they are not within easy focus, the players aren't provided all the information they desire.

For, as is all too often forgotten, each of these three parts of the anatomy serves a different purpose in conducting:

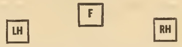
(a) The right hand beats the meter and so this is the hand which should execute the attack signals with utmost precision.

(b) The left hand, when commencing, reminds the ensemble about the opening dynamic level. It is good practice to indicate the dynamic level and then drop the left hand to the side and make the attack solely with the right hand. Most conductors have made such a habit of duplicating movements of both hands that they find it next to impossible to execute an attack with just the right hand. (*Continued on Page* 653)

Ex. 1



Ex. 2



PAUL VAN BODEGRAVEN

BAND and ORCHESTRA
Edited by William D. Revelli

Late-Blooming Organist

by The Rev. Ross Calvin

Rector, St. James' Episcopal Church, Clovis, New Mexico

This is one of the cleverest, smartest articles THE ETUDE has secured in many a day. Ross Calvin is a pipe-smoking country parson. Born in Illinois, he spent his mature years in the East, until he came to the Southwest, a health-seeker, in 1927. Expecting to spend his life as a college teacher, he took his doctor's degree at Harvard in English philology. In one year at Syracuse University he read through nine feet and three inches of freshman themes—doubled in the middle! Later, a sojourn at the General Theological Seminary prepared him for ordination. Within three years he became a curate in Trinity Parish, New York, and, after that, rector of St. Peter's Memorial Church, Geneva, where his health broke. Then the Southwest! He felt at home from the first day. As for his musical experience, read and enjoy the following article. Ernie Pyle wrote of one of Dr. Calvin's books, "It was practically our bible of the Southwest for a couple of years."

—EDITOR'S NOTE.

ALMOST four years have passed since it happened. One day I was sitting beside my twelve-year-old daughter at the organ doing a little police duty. She had reached the stage where it was almost impossible, short of outright violence, to get her to do any sort of systematic practicing, and I was now using the only remaining method that seemed to promise results. Piano she had tried, then accordion, and now, organ. She liked to sing—for at twelve, life is all a song for little girls—but she seemed to have not the slightest discoverable desire to play an instrument.

Suddenly the idea dawned on me that by learning the rudiments of music, I should appear to be a participant with her instead of a policeman. A brain cell thus opened up and I was off. Already I had one piece of practical knowledge about the art, the knowledge that the letters in the spaces of the treble staff spelled F A C E. Thus equipped, it was easy to learn the letters for the lines. Then the bass staff. In a few minutes I was translating the letters from the printed page to the keyboard of the electric organ and making them into sounds. For a time the black keys complicated matters rather badly.

The next day when Peggy came home from school, I resumed my police duties, and the next day, and the next. The staff presently began to acquire a familiar look, and the notes were mentally sorted out into halves, quarters, and so on. The introductory pages of an exercise book furnished some further useful information. But at this stage, the whole business seemed preposterous as well as slightly absurd. While having been an appreciative listener to music since childhood, I had now passed my fiftieth milestone; and, furthermore, my hands, unfortunately, never had been trained to any sort of skilled work except the "hunt and peck" system on an old typewriter. Nevertheless, when Peggy faded out completely, my decision was to continue on alone; though, positively, I had no thought of trying to become some sort of odd, late-blooming organist.

A Limited Aim

A sense of embarrassment kept me from telling anyone, or from engaging a teacher. There was then no certainty about how far I could go, or would wish to go. Added to that was the fact that since much of my life had been spent in solitary study, there was no especial need of a master standing beside me to explain simple things or to threaten his pupil with a birch stick. My aim at that time was extremely limited, for I merely wanted to learn as expeditiously as possible to play some hymns. That was another reason for voting against a teacher.

Two additional leads opened up very soon. Shortly after learning to play the scale of C major, I began to sing the notes in a full, round tone. A gratifying improvement in my voice began to be perceptible in no time at all. The other adventure into new ground was learning to beat time, an art that had long puzzled me, for I had scarcely enough sense of rhythm to keep step in a march. The two matters went hand in hand. It had been the loss of voice that wrecked things for me many years before and brought me to the Southwest as a healthseeker. The ability to feel the beat of time was a great added pleasure in singing hymns. I had long been accustomed to intoning—for I am an Episcopal clergyman—and knew the beauty of mediaeval plain song, but the exact time indicated by conventional notes had always been a matter of guesswork to me. Now the guesswork was past, once and for all.

ROSS CALVIN

The first hymn tune which I learned to read and to play without watching my hands was the well-known *In the Hour of Trial*, key of C—for just then I didn't want to be annoyed by any nonsense from sharps and flats. A thousand times at least, it was repeated. Week after week without benefit of change! Yet the surprising thing was that the monotony never once grew tiresome. The pleasure remained undimmed, and the hour of practice went all too swiftly.

There developed, rather quickly, as it seems now, a new pleasure in listening to music. It began to be easy to feel, with Abt Vogler in Browning's famous poem, that when you take a tone and place another tone beside it, you have not a third tone but a star! The whole new set of experiences in the enjoyment of harmony presently suggested a serious effort at learning to sing bass. Quite clearly, while there are very few voices good enough for solos, the world is full of voices that, when combined with others, can produce agreeable harmony. Earlier half-hearted attempts to close in the bottom of the chord by instinct were now supplemented by painstaking practice, first with one finger, then with two fingers in the left hand part. After some months I could hear the bass melody and sing it with tolerable accuracy. When I reached that point, my modest venture seemed to have paid for itself already.

By the end of the first year, I had learned to play, without watching my hands overmuch, seven hymns, and of that number, three had been acquired in the eleventh and twelfth months. But they had been only acquired, not mastered, for not one was played with even passable correctness. All were near the utmost in choppiness, and the rhythm that seemed so obvious when my hand was beating time was utterly impossible when my tense fingers were on the keys. Perhaps the one exception was the immortal *Silent Night*, which I taught to the youngsters in Sunday School. When that came to pass, it seemed the fulfillment of a long, long hope. The youngsters enjoyed it too, for when I hit a sour note, they all laughed, and so did I. In still another respect also it was a triumph, for it marked the first departure from pieces in C major, and the adventure into more difficult music with two flats.

So the second full year ended. It had been filled with exciting studies in the theory of music as well as with shining hours at the keyboard. Not one hour of them ever dragged, ever lasted long enough. Sometimes the hour could not be crowded into the day until near bedtime, but it was never omitted. On the second anniversary I played over my entire repertoire of twenty-five hymns. They sounded bad, of course, for nothing had happened to cure the first choppiness. Yet my fingers, accustomed as they were to the organ alone, pressed the keys instead of striking them, as was done, I noticed, by many real musicians who were used to the piano. The proud anniversary program, played only to myself, included such melodies as *Onward, Christian Soldiers, Adeste Fideles, The Church's One Foundation, O Master, Let Me Walk With Thee*, and others of like dignity and beauty. At least, there were no trashy ones; and there had been a few brief experiments in plain song.

Ear Training Develops

Ear training went on apace with other studies. I bought a pitch pipe and learned how difficult it is to strike *A* accurately. I learned to recite long passages from the psalms in monotone; but what was vastly more difficult, to intone the mediaeval *Sursum corda* and the proper Prefaces in the Communion service with their very tricky intervals, and come out most of the time on pitch. These intervals, it may be remarked, differ much from those in common singing, and are approached only by the quaint minor quality of such ancient English or Scottish ballads as, say, *Barbara Ellen*. But the efforts brought at length the gratifying assurance that my ability to learn a tune was not subnormal, as it had always seemed in earlier years.

Then one evening I ventured to play a few minutes before a friend, who is an accomplished organist. His sour comment was, "If I had heard you while I was passing along the street, I'd have known it was somebody who didn't know anything about fingering." So it was as plain as that! My trouble then was fingering. I watched the graceful dexterity of his hands moving along the keys, and then I recognized why my poor efforts had never sounded like music. He pointed out tartly that fingers are supposed to be separate, individual entities, and gave me some workable suggestions. That was enough to start me out on a new field of endeavor. It was not necessary to unlearn anything about fingering, for nothing had been learned. That was the most conspicuous failure, for the books at hand had given me no guidance. Since that evening a great deal of faithful practice has driven home the conviction that fingers are indeed separate and individual—with some accompanying progress toward *legato* playing.

But to me the pleasure (*Continued on Page* 648)

The Siamese Twins of Bowing

By Kate Merrell Wells

I ONCE ASKED Jean de Rimanoczy, concertmaster and assistant conductor of the Seattle Symphony Orchestra, how he practiced? Did he concentrate first on the left hand, or on bowing—and at what point did he make a conscious effort to coördinate the two?

He looked at me in amazement. With a typical continental shrug, he answered briefly, "I practice the notes. The bowing is there."

This sounded revolutionary to me. I asked him to explain.

He answered, "You practice a difficult shift a hundred times. If, at the hundred and first time it still isn't right—then you practice it a hundred times more. But the *fundamentals* of a good bow arm can be learned in three months, or less!"

When you stop to think, doesn't it sound reasonable? After all, the specific problems of bowing technic are comparatively few. If you knew two things: how to *relax*, and how to *coördinate* your right arm—you'd always be able to make your bow behave. Since there's no earthly reason why you shouldn't understand these fundamentals, let's investigate them no later than right now!

Your violin bow is a tool. Like a hammer or a pencil, it is used as an extension of your arm. If your arm feels awkward, you'll be apt to use your tool awkwardly. And nine chances out of ten, the reason your arm feels awkward is that you have tightened up a web-like group of muscles that lie just *below* your collarbone. These are called, by anatomists, the "pectoralis muscles." No, they aren't in your shoulder proper; but they do most of the work connected with moving both your shoulder and arm.

You can find them for yourself. Place the fingers of your left hand in the hollow formed below the junction of your right shoulder and right callarbone. Now pretend you're holding a violin bow. Without lessening the pressure of your left-hand fingers, move your right arm relaxedly back and forth as though you were playing a broad *legato* passage. The muscles that you feel moving are those which most commonly are responsible for the tension or relaxation of your bow arm!

Still playing your imaginary *legato* stroke, tighten the muscles under your left fingers. Feel how the freedom of movement *of the muscles themselves* is inhibited. Feel the tension creep down your upper arm. And realize how it must interfere with even the simplest types of bowing!

The Pectoralis Muscles

Continue to hold your right arm in playing position, but now without moving it, alternately relax and tense the pectoralis muscles, allowing a minute or two in each condition. This gives you the characteristic "feel" of the two states, so that when you are actually playing you will always be able to recognize whether or not you really are relaxed. You probably notice too, that tensing them automatically tends to pull the shoulder itself up and forward—an awkward position, universally recognized as undesirable.

Have you ever seen a muscle-bound violinist? Being one is not nearly so funny as it may sound! A violinist may quite often retain a residue of tension in his right shoulder, even when not playing. Such a player starts to practice with two strikes already against him. All young people should know, before it is too late, that the developement of powerful, bunchy muscles is, violinistically, a very bad thing. Especially in the upper arm, a violinist's muscles should be loose, stringy—and, above all, flexible. It takes very little strength to pull a big fiddle tone; but the most delicate precision is required for coördination. And this kind of precision is made equally difficult by *any* muscular tension—whether functional or organic. So go easy on things like too much golf, or heavy industrial jobs.

Closely bound up with right arm relaxation is another physical phenomenon that is seldom explained. Midway between the frog and tip of your bow is a point where the initial muscular pull of the whole arm from the shoulder gives way to an extending movement made by the forearm. Thus two distinctly different combinations of muscles merge to activate a single stroke of the bow. The point (a little below the linear middle) at which they merge is called the "inertia accent, as a heavy push, it (*Continued on Page* 650)

bow—the established momentum must be sufficient to carry the bow past this crucial muscular change-over.

It is to help you develop the "ballistic freedom" needed to overcome this inertia factor, that Mr. Berkley, in his column, "The Violinist's Forum" recommends daily practice of the Whole Bow Martelé. For this purpose, as he says, "there is no finer exercise." The whole point, of course, is momentum *plus* immediate relaxation. And the seat of all right-arm relaxation is—where? Not in the fingers, not in the wrist or forearm; all of those are merely accessory relaxations. The basic relaxation must be found in those pectoralis muscles about which we have been talking.

Later we will map out a small practice routine that incorporates these principles. But right now let's spend a little time thinking about coördination.

It needs to be thought about; to be considered as a separate entity—and also as the complementary other half of relaxation. Any musician who fails to allow a daily period for "warming up" not only is neglecting a very important phase of his mental-muscular training; but also is actually retarding his over-all progress. Technical skills of all kinds are learned with infinitely more ease when a high level of motor coördination has already been established. "Warming up" is nothing less than the conscious effort to do just that.

Coördination

The more advanced a player is, the more particular he has become about split second synchronization. It is not at all unusual for an artist to spend more time warming up, than would a student! An artist knows that motor coördination is an unpredictable thing. He has learned to be patient about it. He knows that it varies with the general temperament of the musician—whether phlegmatic or excitable; and still further with day-to-day emotional stability. He knows that physical coördination is poorest after a long stretch of sleep; and that it improves progressively as the waking day wears on. He knows too, that compensating for this in some degree, his brain reverses the process. It is usually most alert early in the day.

Understanding all these things, he plans to practice in the middle of the day whenever possible (at least not in the evening, nor in the cold grey light of dawn), and to allow *as much time as necessary* each day for warming up. (Seldom less than twenty minutes; often as long as an hour!) Such are the requirements of an artist. Can yours be less?

And speaking of coördination, did you know that your practice *tempo* is very important? Psychological tests have disclosed a natural rhythm (of about sixty-four beats to the minute) at which human coördination is most precise. Top efficiency in technical learning would therefore dictate that we set our metronomes somewhere between sixty and seventy. A notably faster or slower tempo only increases difficulties, and lengthens the time it takes to overcome them. We are at liberty to count any number of beats to the note; or to subdivide the beat into related units for speed drill; but in coördinative practice, the essential rhythmic pulse should remain strong and even in the general neighborhood of sixty-four.

VIOLIN
Edited by Harold Berkley

But please don't practice extensively with the metronome. It easily becomes a rhythmic crutch. Don't count out loud either; doing so will only distract your attention from other things. Any rhythm should most intimately be felt as a muscular response which subtly permeates your whole body. So thinking about it is rather beside the point. You should, instead, make an effort to *feel* it—and strongly!

"Warming-up" Routine

So much for general preliminaries. Now to the warm-up routine itself, which may be divided into two main parts: the first, based upon major and minor scales; the second, upon Kreutzer's ubiquitous Etude No. 2. Less advanced students may use two-octave scales in one position without *vibrato;* but all others should, of course, do three octaves.

And with slow scales I should like to recommend the use of *vibrato* by all advanced students. At first glance this may appear to be controversial, for many teachers impose a blanket rule of "no *vibrato* in technical practice." But the practice we are considering is not for left hand technic; it is specifically directed towards the bow. With that in mind, let us remember that *vibrato* is inherently related to both tone and relaxation; and that its use in certain types of bow-control exercises can be extremely helpful.

Now let's get down to work! Set your metronome between sixty and seventy, and establish a strong beat. Then shut it off. You may start with whatever scale is on your practice schedule for today—and use your customary fingerings. These are the six ways to practice scales for bow-control (and to kill two birds with one efficient stone!):

First: *Four strong beats to each bow,* changing bows with each scale note. (Be sure the pectoralis muscles are relaxed, and the shoulder down. Easy, relaxed *vibrato*. Synchronize bow changes with finger changes—exactly! Keep the bow moving as you approach the frog. Don't think of the bow change itself. Think, instead, of guiding the bow "up and down" *through* the change. Think in terms of a fluid back and forth motion. Complete the scale this way.)

Second: *Two strong beats to each bow.* (Be sure you get entirely to the point and frog. Again, check the pectoralis muscles. If they're tight—stop! Drop your arms to your side. Now start again from where you left off. With two beats to the bow, you should begin to think of the *momentum* of the arm as a whole. Get enough of a start at the frog to carry the bow beyond the inertia point. On the up-bow be sure to continue moving the whole arm as you approach the frog. Also, on the approach, lift away from the string—ever so little—to compensate for the bow's extra weight at the frog.)

Third: *Whole bow martelé, one beat to the bow.* (See "Violinist's Forum", October, 1946.) This is a very difficult exercise! Keep it light and as neat as possible. Be patient. The martelé stroke helps other things even while still imperfect itself. Once up and down the scale is *enough!* A tired arm is predisposed to tension! Follow immediately with: *one beat, whole bow legato.* (As smooth and effortless as possible. This counteracts any stiffening tendencies of the martelé. Especially, think *through* the bow changes. All previous general comments apply.)

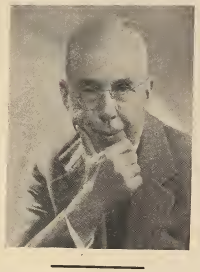
Fifth: *One beat, whole bow forzando.* (This is the preferred accent in orchestra work. Not so much an accent, as a heavy push, it (*Continued on Page* 650)

Questions and Answers

Conducted by

Karl W. Gehrkens, Mus. Doc.

Professor Emeritus
Oberlin College
Music Editor, Webster's New
International Dictionary



A Stiff Program

Q. I have studied piano for about seven years and have done Hanon, Bach, some Liszt, MacDowell, and so forth. Now I should like to have your advice as to whether you think I could accomplish the following program that I have aimed at for myself within the next two years. *Rhapsody in Blue* (Gershwin), Sonata "Pathetique" (Beethoven), *Hungarian Rhapsody* (Liszt), *Fantasie Impromptu* (Chopin), Czerny "Etudes" Book 299, the "Well-tempered Clavichord" (Bach). I would also practice scales in thirds, sixths, and tenths. I have been trying to get a teacher to help me but have not succeeded as yet. Do you think I am aiming too high or is it not wise to study further by myself?—M. E.

A. The program you have laid out for yourself is a pretty stiff one, but if you have good natural ability and if you practice three or four hours a day, you may be able to learn the material you mention, or at least you might be able to go through it all and play it well enough so as to afford you considerable satisfaction, even though you could not play all these things well enough to do them in public. However, it would be far better for you to work under some fine teacher, and I advise you to try again to locate someone either there in your own town, or in some nearby place—perhaps at the State College situated at East Lansing where I know you would have a fine teacher. Self-study is better than nothing, but it is inefficient—you need a good musician to help you select the right material and to guide you in the direction of playing it correctly and musically.

How Can I Learn to Play Legato?

Q. I have been studying piano for about five years, but my playing is still choppy and does not have a singing quality. This is bothering me so much that I am thinking of quitting music entirely. Is there any way in which I could learn to play legato, or is there no remedy at all?—F. H.

A. Evidently you have never learned to sing with your fingers. Perhaps you do not even know how to sing with your voice! Anyway, what you evidently need is to think in terms of *singing*, so I advise you to try the following:

1. Learn to sing (with your voice) several simple songs such as *Believe Me, If All Those Endearing Young Charms, Annie Laurie,* and *Drink to Me Only With Thine Eyes.* Sing each one as beautifully and as smoothly as you can, phrasing carefully. Use no piano. Listen to your tone quality, making it as lovely as possible. Connect the tones within the phrase, singing the entire phrase without a break. Think of the meaning of the words, and bring out this meaning by your tone quality and your accentuation.

2. Play each melody in turn on the piano—just the melody, without any chords. Use no pedal, and play the song just as you sang it—smoothly, beautifully. Play all the tones of each phrase as a unit—just as you sang them in one breath. Feel that you are singing with your fingers. If it does not sound right, try singing it with your voice again, then attempt once more to make it sound the same way on the piano.

3. Play the melody and its accompanying harmony, but continue to make it sing. Phrase it as you did when playing just the melody. If it does not sound right, go back to playing just the melody again—or even to singing it with your voice. Continue to think of the words, singing them in your mind as you play the song with your fingers. Use little or no pedal—there must be no blurring whatever. Above all, listen critically, comparing the instrumental effect with the vocal, and striving constantly to make the former more like the latter.

4. When you have learned to play simple songs so that they sound like singing, select a half dozen simple piano pieces of the melodic type—songs without words, slow movements from sonatas or sonatinas, perhaps a waltz or a minuet with a pronounced melody. In studying these pieces, play the melody alone at first, using no pedal, perhaps singing with your voice part of the time. Make your fingers really sing. Observe the phrasing as you did in the case of the songs. When you are able to play the melody smoothly and with perfect phrasing—but not before!—add the accompaniment, but make sure that the accompaniment does not spoil the singing effect of the melody. Use the pedal sparingly until you have learned to play a melody cleanly and smoothly without it. Continue to sing the melody part of the time, always attempting to make your fingers sing at the keyboard so that the effect will be like your voice singing the melody.

Roughly speaking, there are two kinds of pieces: (1) the song type; (2) the dance type. My guess is that you have devoted yourself largely to the dance type, and now that you are becoming more critical you don't like the effect produced when you play the song type with a "dancey" style. So your problem is to educate your ear to listen for melody and to train your fingers to produce melody on the keyboard, using your own voice as an intermediary step—a sort of crutch, as it were. And after awhile—if you are at all musical—you will be able to throw away the crutch!

Chords and Modes

Q. 1. Just exactly what is a *tri-skaideka-hyper-hendeka-ennea-hepta*-chord?

2. What does *hypomixolydian* mean?—T. T. B.

A. 1. I have never heard of such a chord! And since you have not told me the name of the book in which you encountered the term, nor even quoted a passage in which the term was used, I fear I can be of no help to you.

No dictionary that I own lists the term, so about the best I can do is to break the word down into its component Greek parts. *Tris-kai-dekk* means three and ten, or thirteen, *hyper* means over or above, *hendeka* means eleven, *ennea* nine, and *hepta* seven. Putting all this together, I presume it might mean a chord containing the 7th, 9th, 11th, and 13th, or a regular 13th chord. Does this make sense as the term is used in your book? Perhaps some reader of this column can furnish further information.

2. Hypomixolydian is the eighth of the Medieval or Ecclesiastical modes. Its range, as found on the white notes of the piano, is from *D* to *D*, with the Final on *G*. For further information on this subject, I refer you to Grove's "Dictionary of Music and Musicians," article "Modes, Ecclesiastical," subheading, "The Roman School."

Another Child Prodigy!

Q. I have a son aged six who began to pick out tunes when he was only eighteen months old and who has been studying piano seriously since he was three. He now plays third and fourth grade music, sight-reads well, and memorizes very easily. He has a good ear, but I feel that it is not being trained properly and that his technic is not up to par. His present teacher is elderly, crippled, and not too interested. She thinks the boy is a prodigy and wants him to give a full recital on his seventh birthday, but I am not sure that this would be wise. I want him to have the very best of instruction, and I have been advised to send him to a conservatory in Chicago. Do you think this would be spending money foolishly? And if you advise having him give a recital when he is seven, will you suggest suitable material?—O. E. B.

A. A child prodigy is always a problem. On the one hand such a boy is a source of great pride and satisfaction to his parents; but on the other hand there is the difficult problem of charting a career that will be both wise and far-sighted. I always dislike to suggest changing teachers, but in this case it seems to me that such a change would be desirable. Probably the boy's present teacher would feel a certain relief to be rid of the responsibility of teaching so talented a boy, even though she might feel a bit hurt also. Probably a summer in Chicago would be an excellent solution—especially if you, the mother, could accompany him and look after him. After all, you must keep the child's future as a *person* in mind even while you are planning his future as a musician. The school you mention is a good one, but if you cannot make satisfactory arrangements there I suggest that you try some of the other fine institutions in Chicago, especially those that have children's departments. And in addition to studying piano your boy ought to be taking up some sort of work in theory of music.

I am inclined to frown on the idea of an individual recital at this stage, although I believe strongly in public performance in general. But this matter will be cleared up by a summer away from home, and I am sure the boy's teacher in Chicago will be glad to advise you with regard to suitable material in case a recital is decided on.

Relaxation at the Piano

Q. I would like to know if there is anything that I could do for relaxation at the piano. My teacher always says to just relax, but I can't seem to, no matter how hard I try. It is my biggest problem. I would like very much to know what I could do.

2. I would also like to know what you think of hand and finger exercises. I have heard people say that they are much better than practicing scales and arpeggios, and give you a better technique.—J. C.

A. 1. Although there are a variety of ways of teaching relaxation at the piano, it is obviously impossible to give a complete picture in words. By far the best advice I can give is for you to study with a teacher who has a reputation for success in this kind of work. If there is no such teacher in your town, perhaps there is one in some near-by city.

In case you can find no one with whom to study, however, I have asked my friend Miss Neva Swanson, head of the Piano Normal Department at the Oberlin Conservatory of Music, to suggest some exercises for you. Her advice is to begin by dropping with the second or third finger into one key, feeling the weight of the arm from the shoulder down into the tip of the finger. Be sure to keep the first joint of the finger firm, and remember that correct posture at the piano is necessary in order to relax. After this, practice a two-note phrase (scale-wise), then a three-note phrase, and so forth, connecting the notes smoothly and bringing the wrist up first before leaving the last note in order to keep the wrist relaxed.

I hope the above suggestions may be of help to you. I might also add that you should remember that "relaxation" is not a matter of mere floppiness, but rather is a *controlled* relaxation of the muscles. Instead of the word "relax" I like to use the word "release" in the sense of releasing tension at the shoulder, elbow, and wrist.

2. Hand and finger exercises have real value, but scales and arpeggios should also be practiced, especially to gain facility in moving over the entire keyboard.

Music Links Them All

The Unique Power of the Tone Art to Draw People Together

by Arthur S. Garbett

MANY Americans dislike reading musical history. One reason is, perhaps that it is too highly specialized. It deals too much with music itself, and too little with the conditions producing it. Hence it is mostly about music no longer heard, for instruments no longer used, written by composers long dead.

The facts of history remain the same, but they are always susceptible of new interpretation by succeeding generations, especially in changing times like these, and in this respect the study of the history of music can be of great value as a guide to the future. So let us take a bird's eye view of the subject.

Music has been poetically described as "the handmaid of religion;" but the truth is that she is the handmaid of whoever has the power to control her development. In ancient Greece, she was the handmaid of drama. When Christianity dawned she became the handmaid of religion until about the sixteenth century. She then became the handmaid of the State. In these days of phonographs, sound-pictures, radio, and coördinated publishing, production, and distribution, she is largely the handmaid of commerce.

In radio particularly she has become the handmaid of people who have pills, toothpaste, oil, bread, pastry, insurance, and sundries to sell and we may well wonder what form this versatile lady will take under this novel patronage.

"Who pays the piper calls the tune," and under each dispensation music has developed along drastically new lines appropriate to the needs of the patron. In ancient Greece, particular study was given to declamation as in drama. The Church needed music for religious purposes and the development was mainly choral. The State needed it for pageantry, and the outcome was largely ballet and opera, and many new forms of highly developed instrumental music.

Music's Common Feature

Disregarding for the moment the current trends, it is to be observed that a common feature of music links them all: namely, the unique power of music to draw people together, soften them up, so to speak, and unite them enthusiastically in a common purpose. In this respect, music can do little of itself and its effect is transient; but music is enormously potent in its immediate influence for peace or war or whatever the objective is, and understanding this is of vital importance, particularly now.

The Church used music for three main purposes: First, it gave dignity and exalted spirituality to the liturgy, particularly in the service of the Mass. From this usage emerged, happily, the noble art of choral polyphony, for which trained choirs were needed. Second, congregational singing enlivened and heartened the people. Instrumental support being needed, the pipe-organ came into use, and with it our system of notation. Thus instrumental music of all kinds had a new beginning. Third, books being unavailable, gospel teaching took dramatic form, and the congregation took part in miracle and passion plays introducing music. Thus a link was formed between ancient Greek drama and the subsequent development of ballet and opera.

An important by-product of these conditions was the continued study of sound-phenomena through the Dark and Middle Ages, a slender bridge between ancient Greek learning and the free scientific research of our own day.

New Use for Music

In the Middle Ages, Europe was a wasps' nest of small baronies all warring with each other. Loyalty of the people went to their overlords and the king was remote. The Renaissance and gunpowder brought power to the king and an exaggerated nationalism set in. For reasons of state, national languages and customs were heavily emphasized, racial hatreds fomented, loyalty passed to the king, and wars continued. It is from this that Europe is emerging today.

We in America do not understand such nationalism and its chronic fear of invasion. There is no such division among our forty-eight States and our loyalty here is given to the land and to the democratic ideal for which our fathers died.

With nationalism, however, came also diplomacy, and a new use for music. Opera first came as an amateurish attempt to revive Greek drama; but it quickly was adapted to the needs of court pageantry, the ratification of treaties, royal marriages, and so on.

Such usage was often tricky and devious. The most interesting illustration is the case of Louis XIV, of France, who sought to dominate all Europe. To do this he had first to subdue his own nobles. He resorted to economic pressure. Drawing his nobles to Paris by offering them titles, highly-paid jobs and rich awards, he proceeded to ruin them by forcing them to compete with him in extravagant display. He chose ballet as his chief instrument since the nobles themselves took part in the dancing. For this purpose he built the grandiose palace of Versailles with its fountains and gardens.

Cleverly aided by Lully, "Louis the Grand" staged the most extravagant ballets possible, and money was spent like water on costumes, jewels, elaborate entertainments, and luxuries. Louis extended operations to the cities and towns, exacted a royalty on all theatrical entertainments (much to Lully's profit) and used the money to build military roads, many of them badly needed, too. Louis ruined his nobles and failed to conquer Europe, but royal palaces in imitation of Versailles sprang up all over Europe, each having its theater, music director, and orchestra, so that government support of music fostered the art to this day. It is largely responsible for all the music Europe has produced on the higher levels, and in all forms, vocal, choral, instrumental, orchestral.

It will be observed that with both Church and State, music developed from crude beginnings to the highest level of attainment. And with that observation we may turn to America, and music as the handmaid of commerce.

Spread of Music in America

America has been accused by Europeans as being unmusical; but this is absurd, as music of some kind is always a human need. But Presidents of the United States do not form treaties and alliances by having their children intermarry with those of other potentates. There was also a puritanical objection to music and drama; and in the rough pioneering days there was a "he-man" tradition that music was sissyfied. So, hitherto there has been no dynamic force behind us impelling continuous and vigorous musical growth. We now have it in Commerce, a strange but very American approach. And we now have mechanized music.

Another drawback in America has been geographic separatism, with varied and inadequate means of intercommunication. When steam-trains came, many small towns, villages, and lonely farms were thrust aside to stagnate, while a hectic civilization grew up in the huge, tightly knotted cities thrusting their skyscrapers heavenward.

This is now over. Isolated regions now have phonographs, radios, and sound-pictures. Automobiles and planes, electrical communications of all kinds are promoting rapid and fluid inter-relationships between town and country in a manner fantastically unbelievable. And the movement is worldwide, bringing millions of backward people within the pale of our civilization. And this at a time when the United States is one of the five great powers of the earth which must in the future largely control all mankind.

What part, if any, can music play to bring about world-peace and the unity of nations we all so ardently desire? This is a challenge to musicians.

Many object to commercial domination of our music, particularly in the case of radio. Many of the programs broadcast are very good; but some also are so bad that even the sponsors seem to feel a need to offer us a headache powder at the end. In spite of this, however, a tremendous, dynamic force is spreading music of all kinds over the United States, and all over the globe.

The lesson of history is clear. No matter what the impelling force, the human power of discrimination and constant striving for perfection bring steady improvement in music. Composers and interpretative artists rise up in a sympathetic environment like flowers in the watered desert. We need have no fear that this will fail to continue.

Our children, born in the radio age, are already showing a greater and more active interest in music than ever before; and those sufficiently gifted will inevitably rise to their proper level of interest and attainment. That much is certain.

Need for Teachers

The greatest drawback to mechanized music, especially phonograph and radio, is that it lacks the power to draw people together as music formerly did for Church and State. We listen separately, alone or in small groups, at home or in the car. Mechanized music, moreover, is only ghost music. When music is cut off from the source of origin, it loses much of its power to hold interest.

The remedy for this is obvious. We need teachers, teachers, and more teachers. A marked feature of our day is the increasingly voluminous use of portable musical instruments easily played—saxophones, guitars, accordions and so forth. We need teachers for those, as well as for the more aristocratic—and difficult—violins and pianos.

We need teachers in small communities who can organize orchestras and choral societies for adults, beginning where the schools, of necessity, leave off. We need teachers who will reach out and bring in distinguished artists to their communities. These artists already are flitting about the globe in planes, like singing birds. Bring them home to Joe Doakes, so his wife and kids can hear them in Smithville.

Musical growth must come to America the American way: by the free-will of the people and the efforts of the free and the competent. As we receive, so shall we give: let our music, the music of a free people, go out to the world along with our refrigerators, our gas-engines and our plumbing.

In music, only the rubbish dies. All that is good, true, and beautiful of the music of Church and State is still with us, to inspire us, to foment us into creating music of our own. Long ago, Walt Whitman, the good grey poet, heard America singing. Let the world hear us today, for never before was music, strong, confident, beautiful, so sorely needed by so many so far afield.

* * * *

Orpheus with his lute made trees,
And the mountain-tops that freeze,
Bow themselves when he did sing:
To his music plants and flowers
Ever sprung; as sun and showers
There had made a lasting spring.
—SHAKESPEARE

A Master Lesson on

Chopin's Prelude, Op. 28, No. 8

by Sidney Silber

Noted Pianist and Teacher

CHOPIN published, in all, twenty-five short compositions which he called Preludes. These consist of a collection of twenty-four, Op. 28—one for each major and minor key, though not in consecutive order—and a separate one, Op. 45 in C-sharp minor. Rubinstein called these "pearls of Chopin's works," while Huneker expresses his admiration as follows: "If all Chopin, all music, were destroyed, I should plead for the Preludes."

I have selected the present excerpt (see Page 628). because it offers a fascinating vehicle for the mastery of three notes against four, applied to a text of high quality.

It is quite generally believed that Chopin composed all of the twenty-four Preludes during his ill-fated sojourn, in 1838, on the Island of Majorca. From his letters referring to them, it may be inferred that the majority were sketched or composed in the preceding year, and that, possibly, only three or four were conceived and finished while on Majorca.

We do know, for a certainty, that the master revised the entire work at this time, before sending it to his publisher, who made an advance payment of five hundred francs (about one hundred dollars in our mintage) before he left Paris. The balance—1500 francs—was paid when the contract had been consummated. Chopin writes: "I sold the Preludes to Pleyel, because he liked them" and, on one occasion Pleyel exclaimed: "These are my Preludes." They were published in 1839.

Why was this an ill-fated sojourn? George Sand (Mme. Dudevant), the authoress, had met Chopin only a short time previously. She won a divorce from her first husband, by whom she had a daughter (Solange) and a son (Maurice). Because of Maurice's poor health, and at the advice of her physician, Sand announced her intention of spending the winter months on the Island of Majorca. Chopin asked to accompany them.

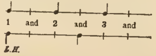
The first intimations of Chopin's fatal malady—tuberculosis—showed themselves unmistakably in 1837. It was thought that a winter spent in the warmer climate might prove beneficial. However, what with numerous difficulties (the trio had to change quarters three times), the terribly inclement weather, and inadequate heating facilities, this visit turned out to be a veritable nightmare.

Simultaneously combined rhythms are technically called polyrhythms. Of these, the most common are: two notes against three and three notes against four. It is immaterial in which hand the twos, threes, or fours appear. The basic technical problem always remains the same.

Students, generally, find little difficulty in mastering the former, since there is precise dove-tailing of parts, as follows:

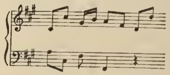
Ex. 1

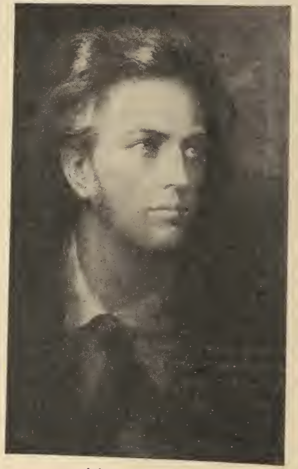
Two notes against three.



With three notes against four, however, we encounter a most complex problem. Instead of guessing, or worse still, of trying to make the parts dove-tail, pupils very frequently distort one or the other rhythms, like this:

Ex. 2





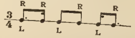
FRÉDERIC FRANÇOIS CHOPIN

An idealized portrait of Italian origin.

The correct solution, in which each hand is precisely correct, is found in the following rhythmic pattern:

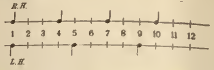
Ex. 3

Three notes against four.



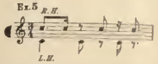
How do we arrive at this pattern? Very simply. Draw two parallel lines of equal length, say twelve inches each. Divide them into three and four parts respectively. When, as in the present excerpt, the four divisions are in the right hand part (upper line) they fall on 1, 4, 7, and 10 inches, while those of the other part fall on 1, 5, and 9, thus:

Ex. 4



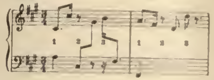
Count aloud—but count precisely!—using the above example, and we arrive at this rhythmic pattern:

Ex. 5



Now apply this rhythm to the text in question, playing very slowly. By "very slowly", I do not mean "very slowly" but "very slowly"! Thus we find that the two hands work together like this:

Ex. 6



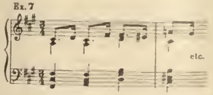
It is of course, impossible for any human mind to hear this rhythmic pattern when the notes follow upon one another in very quick succession since the individual units are much too short.

VERY SLOW preparatory practice is imperative, since it gives the student self-confidence. By accelerating, in slight stages, he ultimately "gets the swing of it all."

The Musical Problem

After acceleration to the required *tempo*, you are ready to give consideration to the musical or poetic content. A practical way of furthering this portion of your task is to reduce the subject matter to chordal progressions, topped by the melodic elements, like this:

Ex. 7



Interpretation

It is obvious that without fluctuation of pace—retards and accelerations—no presentation can possibly offer musical satisfaction. Hence, it is evident that wherever there is slackening or quickening of movement, the basic rhythmic pattern remains identical—the individual units being shorter or longer, as the case may be. But there is much more to consider under the heading of interpretations! I refer, among other items, to dynamic variety, sympathetic touch, and purposeful pedaling—all of which lend charm to musical presentations.

Liszt's Interpretation

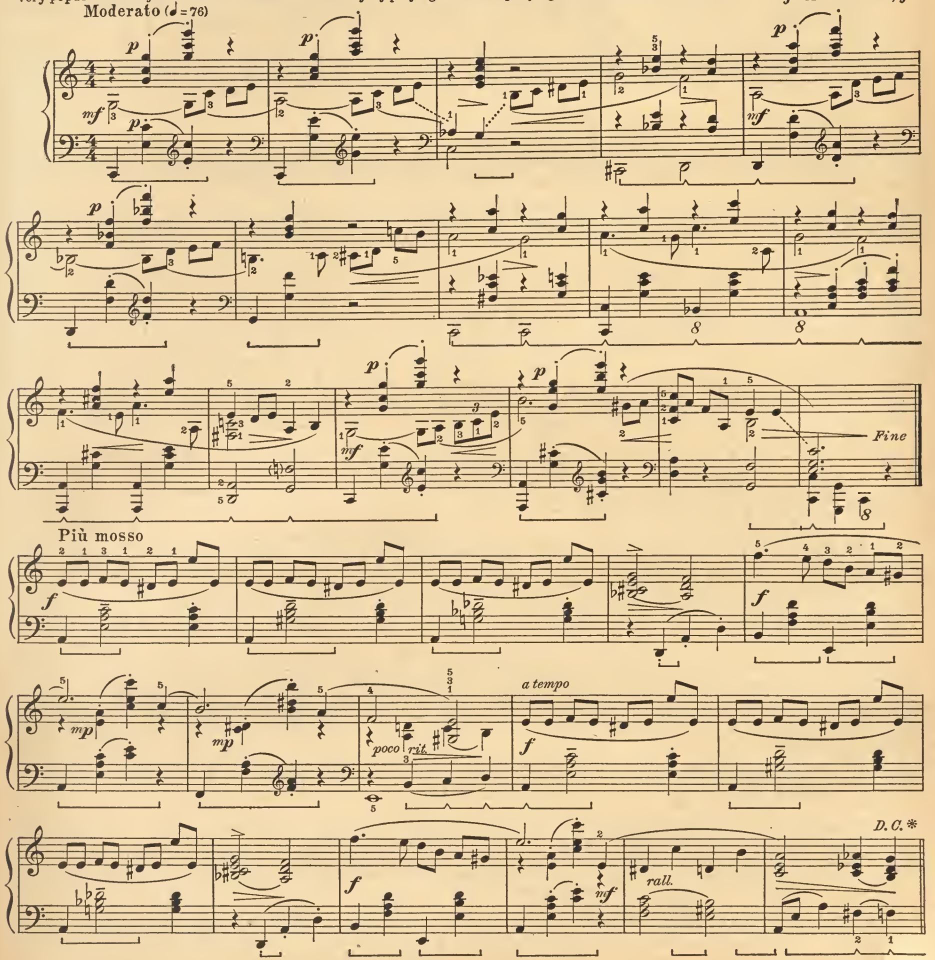
One of the mysteries—and wonders!—of all music is that it may mean many different things to many different persons. What is more, interpretations of one and the same composition, varying widely from one another, may all be esthetically good. Since a story often aids many to a better appreciation, it may be of interest to know how Liszt interpreted this particular piece.

It was Liszt's custom to stimulate the imagination of his pupils by giving them mental concepts of the works which they tried to interpret. We are indebted to Laura Rappold-Kahrer, a pupil of Liszt, for the main items of the following poetic analysis. They have more than anecdotal value, as they are reinforced by the statements of two of Chopin's (*Continued on Page* 648)

CYNTHIA

A novelty piece by Mr. John Finke, Jr., well-known pianist and organist, whose performances upon the Hammond Organ have made his works very popular. Be very careful not to obscure the melody by playing the accompanying chords too loud. Grade 3½.

JOHN FINKE, Jr.



* From here go back to the beginning and play to *Fine;* then play TRIO.

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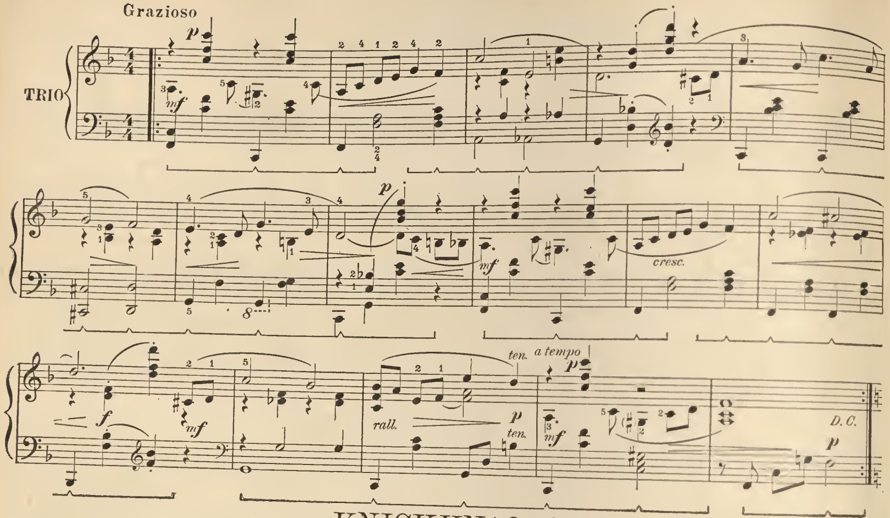
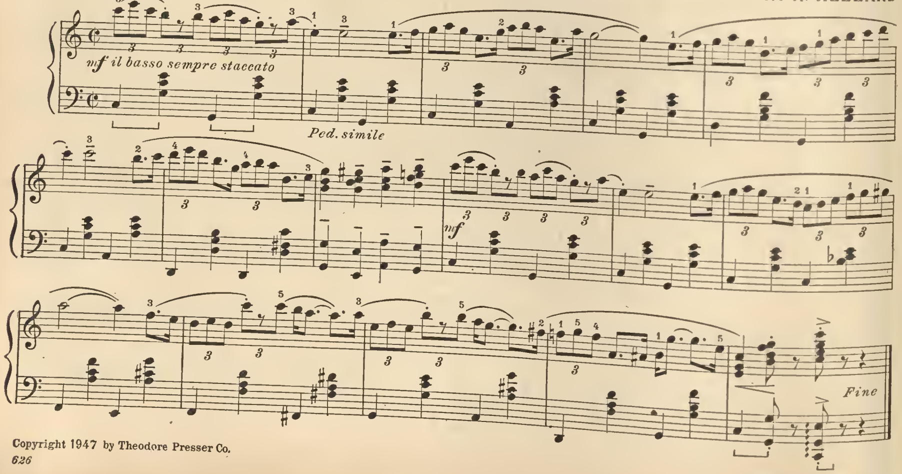

Grazioso
TRIO
p
mf
cresc.
f
rall.
ten.
a tempo
D.C.

KNICKKNACKS

This feathery little musical trifle must be played with the great nimbleness that usually comes only with much repetition. Be careful not to blur it with indiscriminate pedaling. Grade 3½.

Lightly (𝅗𝅥 = 80)

ROBERT A. HELLARD


mf il basso sempre staccato
Ped. simile
mf
Fine

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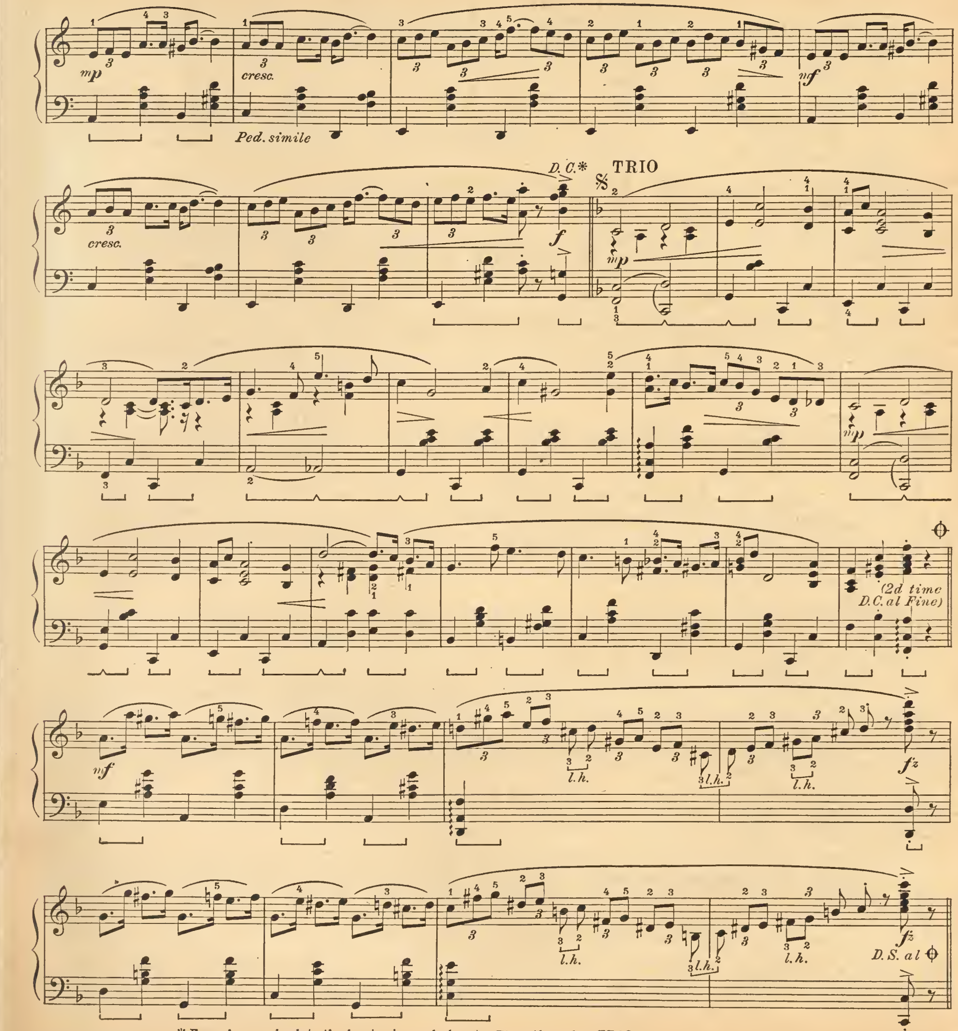
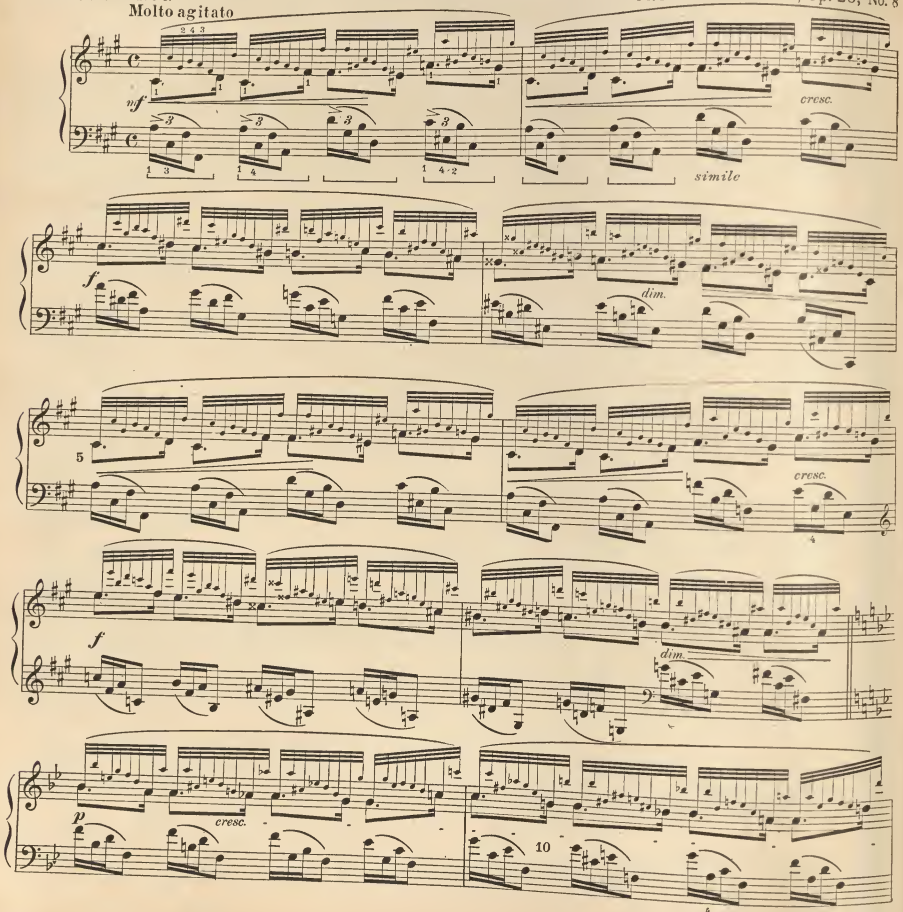

mp
cresc.
Ped. simile
mf
cresc.
D.C.*
TRIO
f
mp
(2d time D.C. al Fine)
l.h.
fz
D.S. al

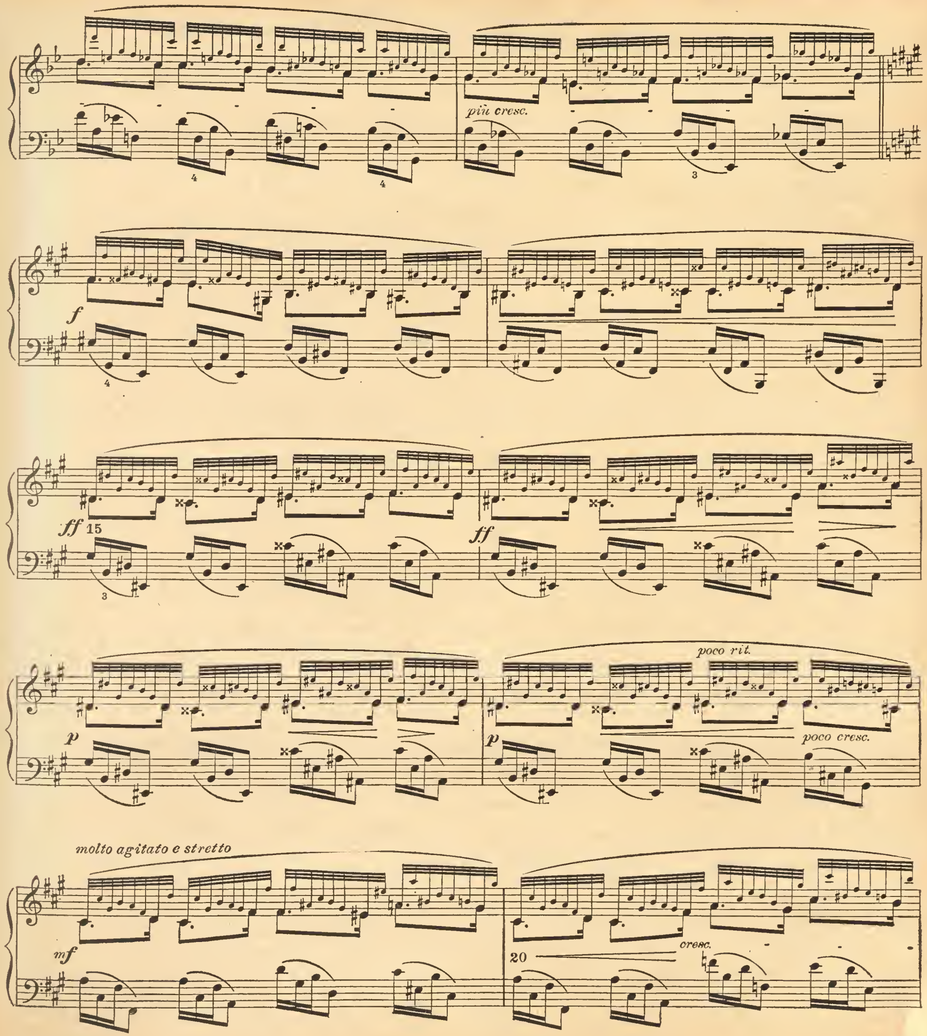
* From here go back to the beginning and play to *Fine*; then play TRIO.

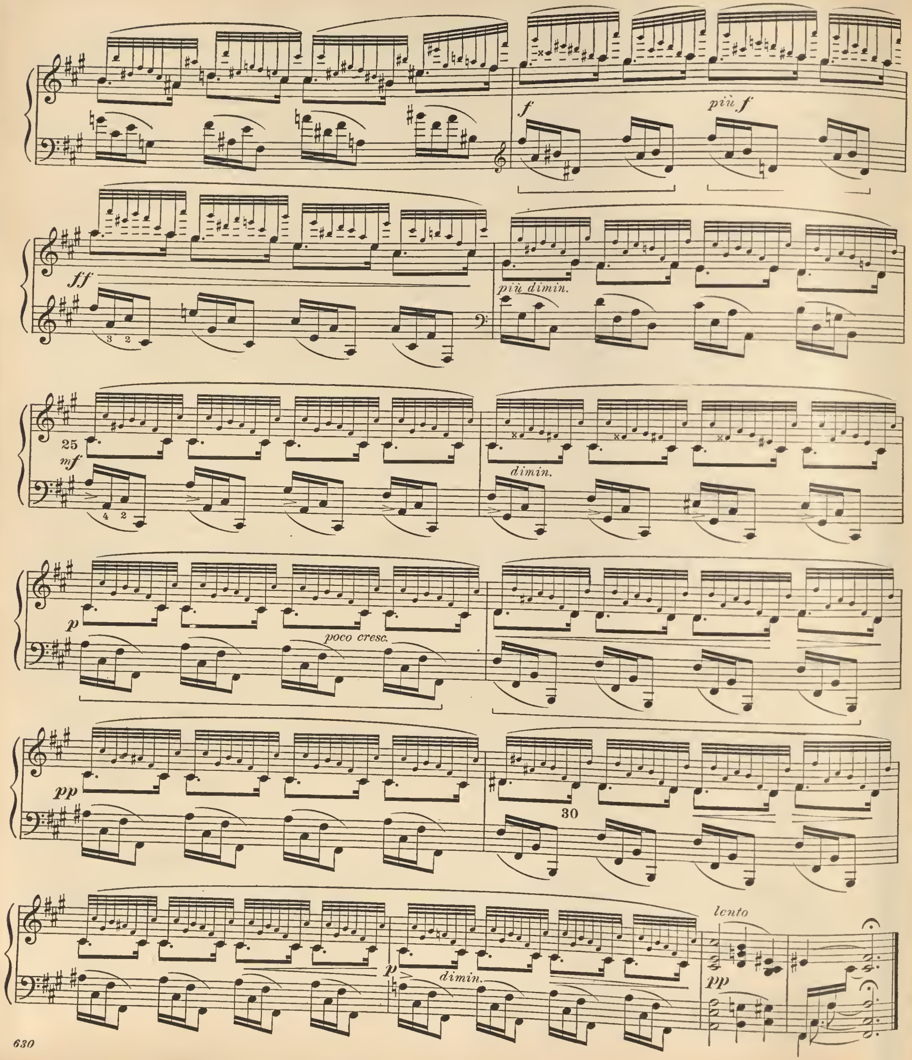
PRELUDE IN F♯ MINOR

This glorious prelude, Number 8 from Chopin's Twenty-four Preludes written in an old Carthusian monastery on the Island of Majorca in 1839, is one of the finest examples of the splendid musicianship of the master. It is dedicated to Chopin's publisher, Pleyel, the famous composer and manufacturer of pianos. Liszt contended that Chopin wrote this prelude immediately after a terrific thunderstorm. Those who have an idea that Chopin's works are the spontaneous inspirations of a gifted genius with little classical schooling, should remember that Chopin played all of the Bach Forty-eight Preludes and Fuges from memory. Dr. Sidney Silber's master lesson in this issue is a model of clearness and analytical discernment. Grade 8.

FRÉDÉRIC CHOPIN, Op. 28, No. 8


Molto agitato
mf
cresc.
simile
f
dim.
5
cresc.
f
dim.
p
cresc.
10


più cresc.
f
ff 15
ff
poco rit.
p
p
poco cresc.
molto agitato e stretto
mf
20
cresc.

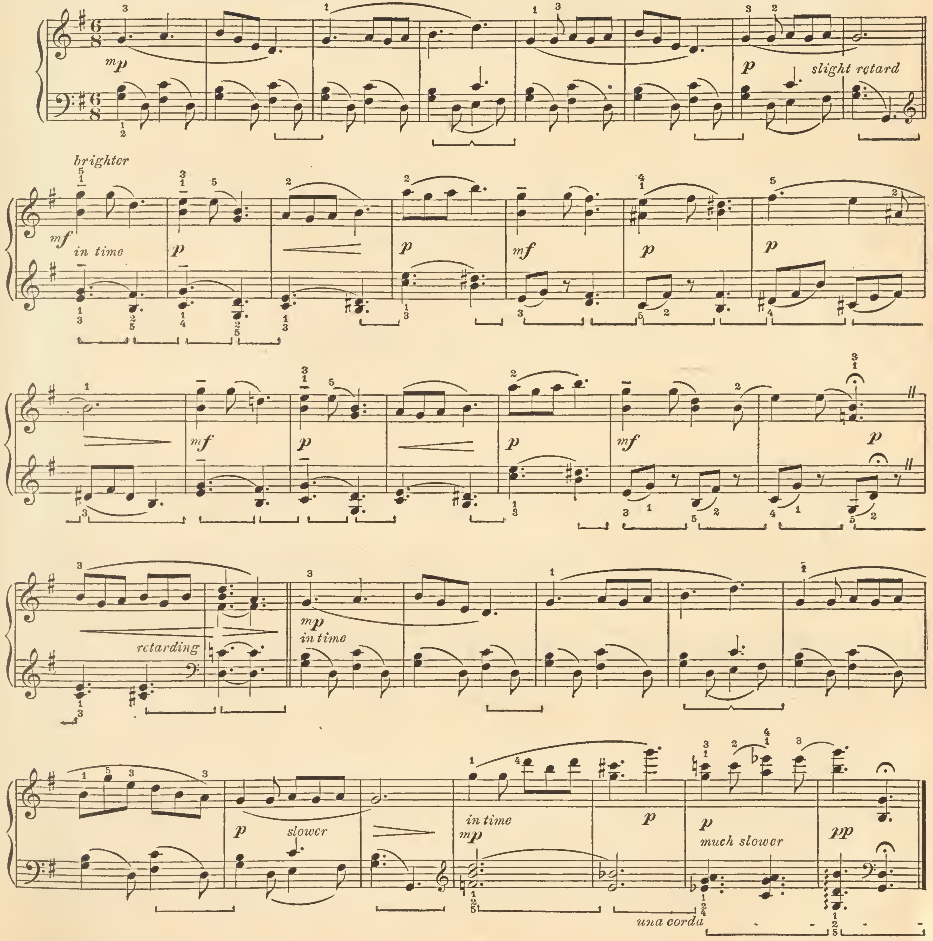

f
più f
ff
più dimin.
25
mf
dimin.
p
poco cresc.
pp
30
p
dimin.
lento
pp

SWEET SLEEP

This lullaby is an excellent example of fine, simple, musical construction. Note the movement of the voices and how the composer has employed contrary motion with a few elementary but chromatic changes. Grade 2-3.

Quietly; tenderly (♩. = about 54)

BERENICE BENSON BENTLEY


mp
p
slight retard
brighter
mf
in time
p
mf
p
retarding
mp
in time
p
slower
in time
mp
p
much slower
pp
una corda

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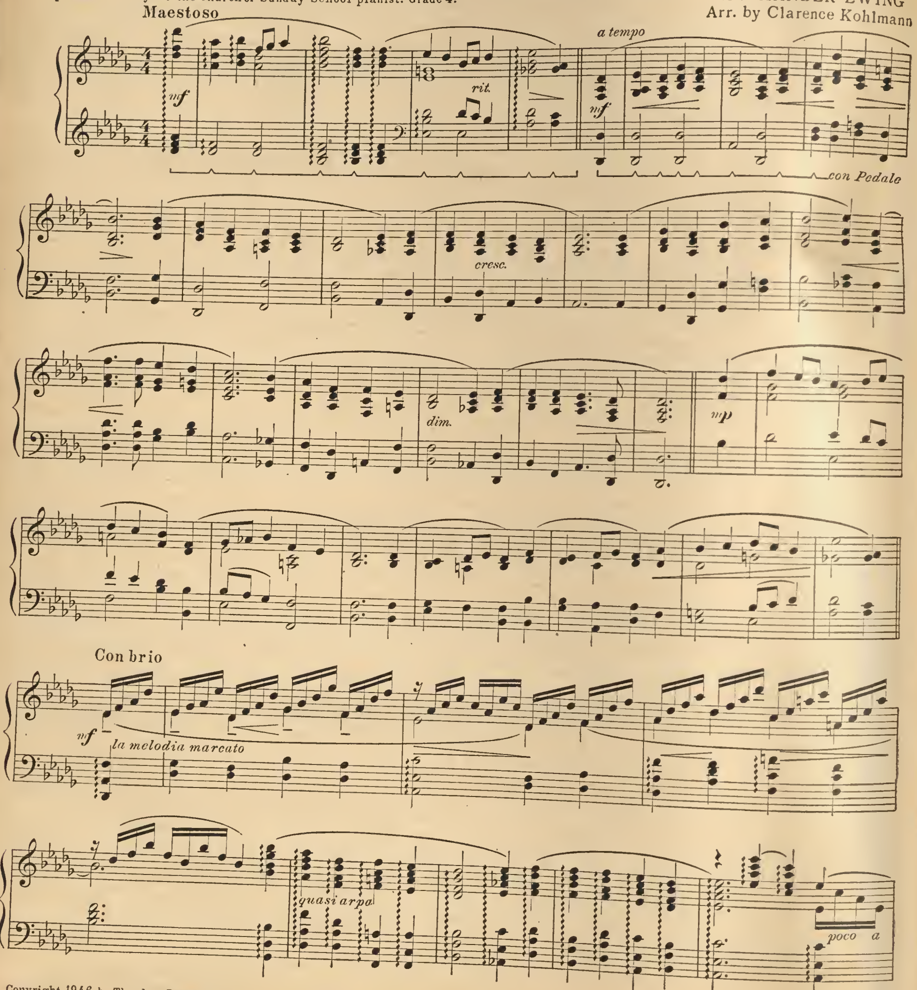
JERUSALEM THE GOLDEN

A piano voluntary for the church or Sunday School pianist. Grade 4.

ALEXANDER EWING
Arr. by Clarence Kohlmann


Maestoso
mf
a tempo
rit.
mf
con Pedale
cresc.
dim.
mp
Con brio
mf
la melodia marcato
quasi arpa
poco a

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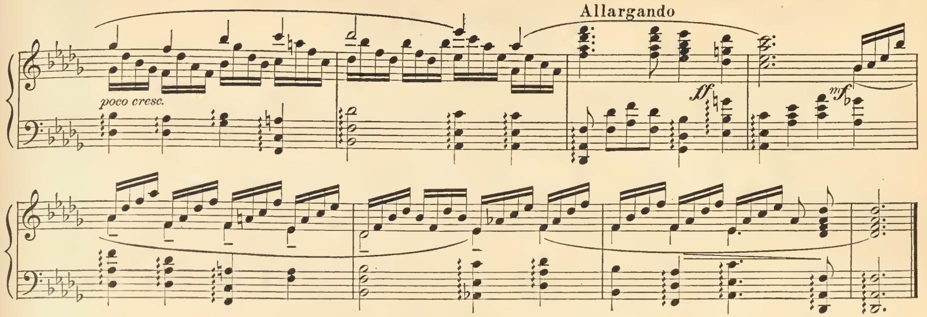
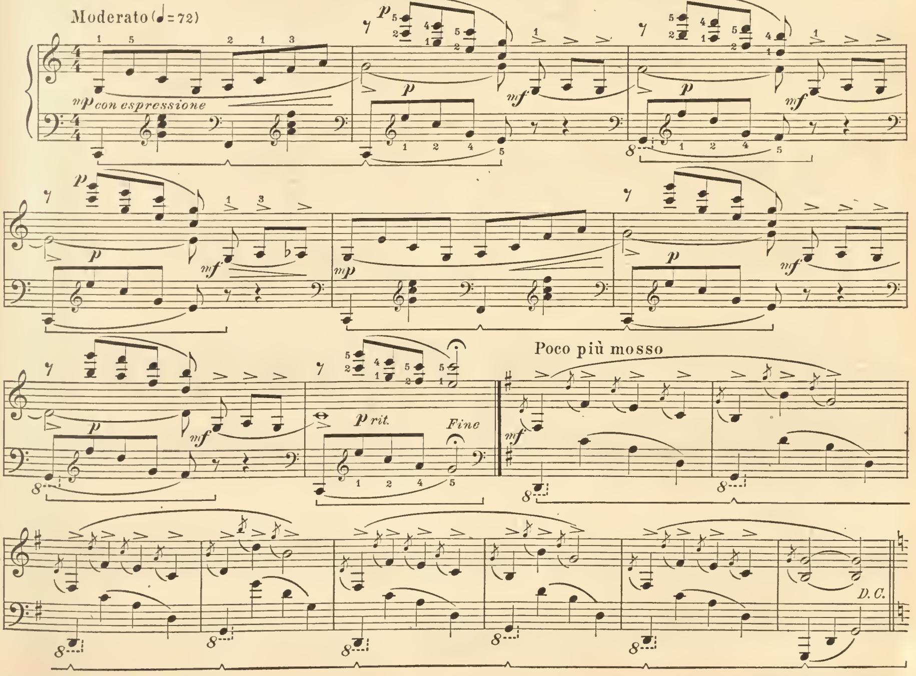

Allargando
poco cresc.
ff
mf

WAYSIDE BELLS

Grade 3.

O. SCHELDRUP OBERG


Moderato (♩=72)
mp con espressione
p
mf
mp
p rit.
Fine
Poco più mosso
mf
D.C.

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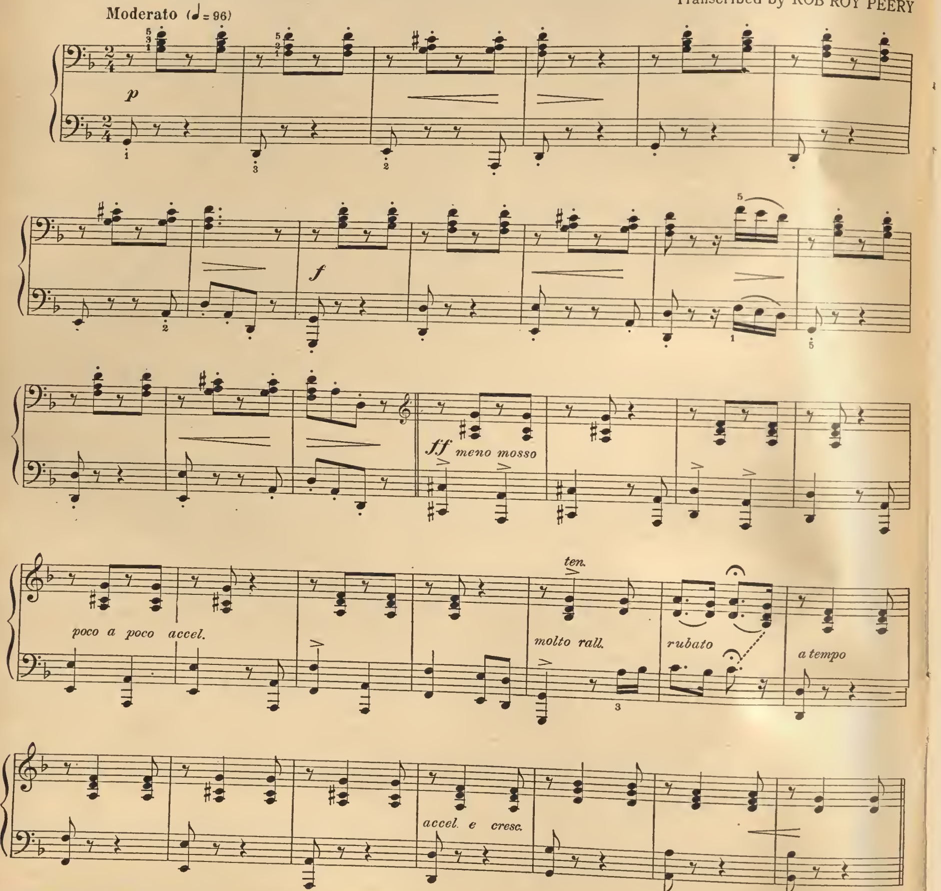
TWO GUITARS
RUSSIAN GYPSY MELODY
SECONDO

This essentially Russian Gypsy theme, reflecting the romance of the old Russian days of grandeur when *zigeuner* bands were brought in to the palaces to evoke dreams and romance, has gained international interest. It should be played fluently and eloquently. The climax is really in the second section, but the third section is usually played at great speed, after the manner of the wild cossack dances of the steppes.

Transcribed by ROB ROY PEERY


Moderato (♩= 96)
p
f
ff meno mosso
poco a poco accel.
ten.
molto rall.
rubato
a tempo
accel. e cresc.

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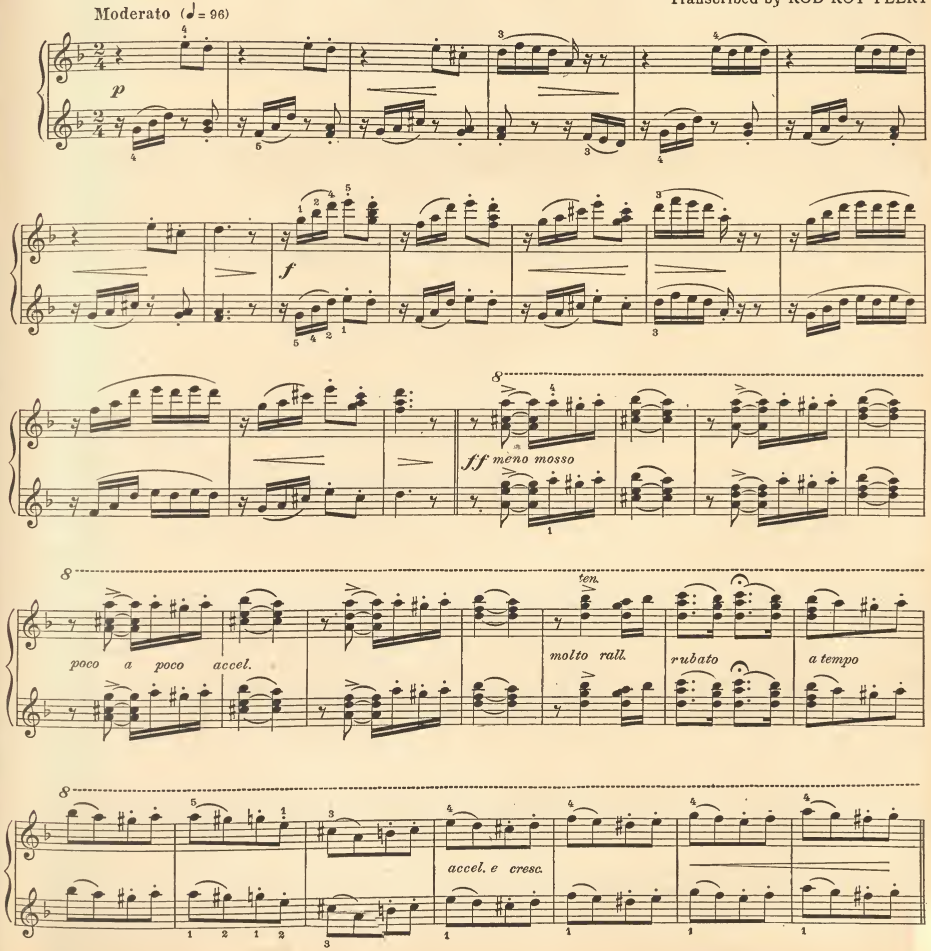
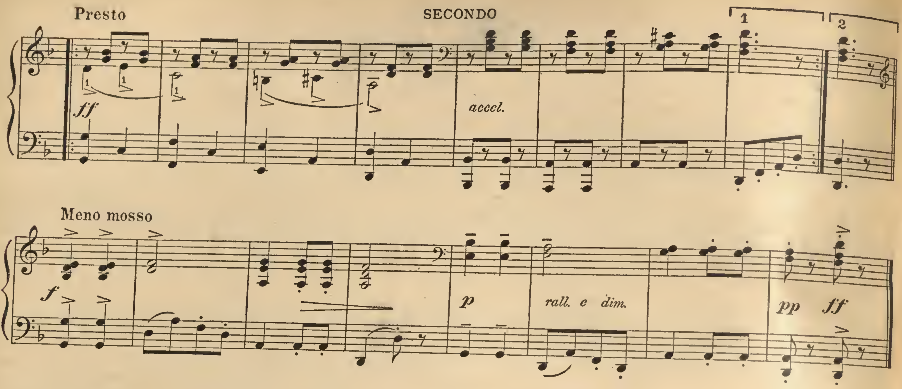
TWO GUITARS
RUSSIAN GYPSY MELODY
PRIMO

Transcribed by ROB ROY PEERY

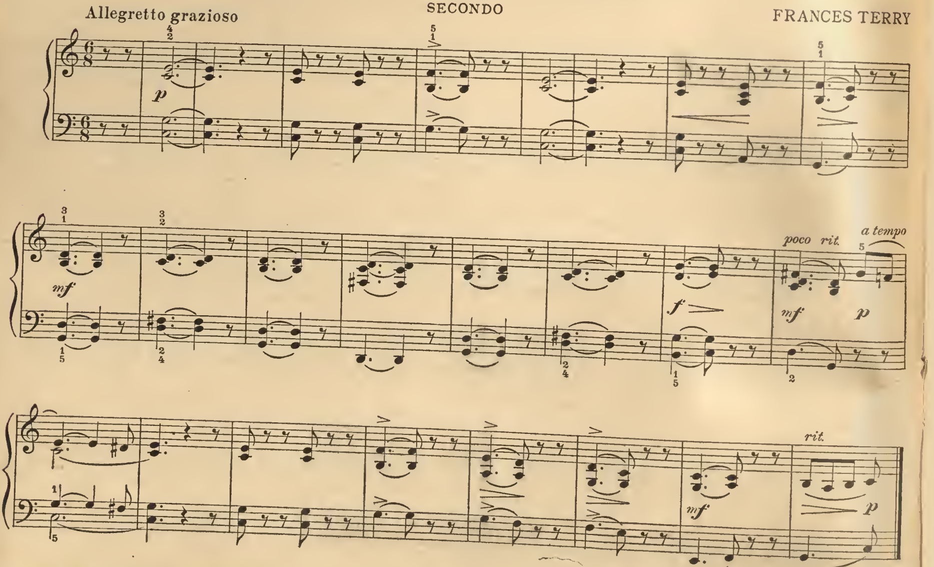

Moderato (♩= 96)
p
f
8
ff meno mosso
poco a poco accel.
ten.
molto rall.
rubato
a tempo
accel. e cresc.


Presto
SECONDO
ff
accel.
Meno mosso
f
p
rall. e dim.
pp
ff

THE FAVORITE STORY

SECONDO

FRANCES TERRY


Allegretto grazioso
p
mf
f
poco rit.
a tempo
mf
p
mf
rit.
p

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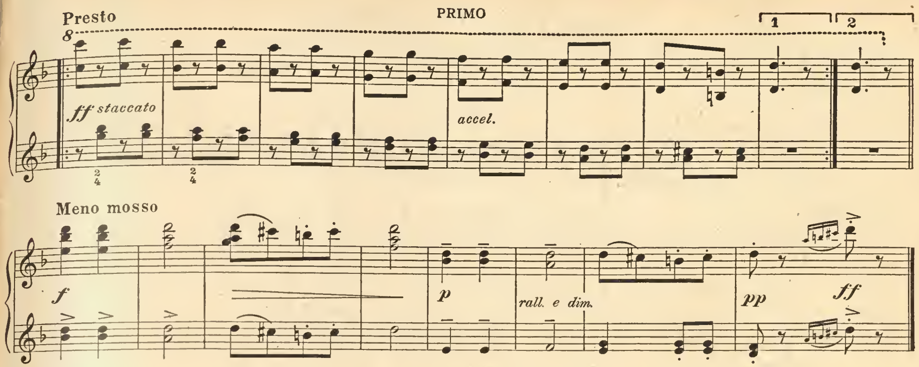
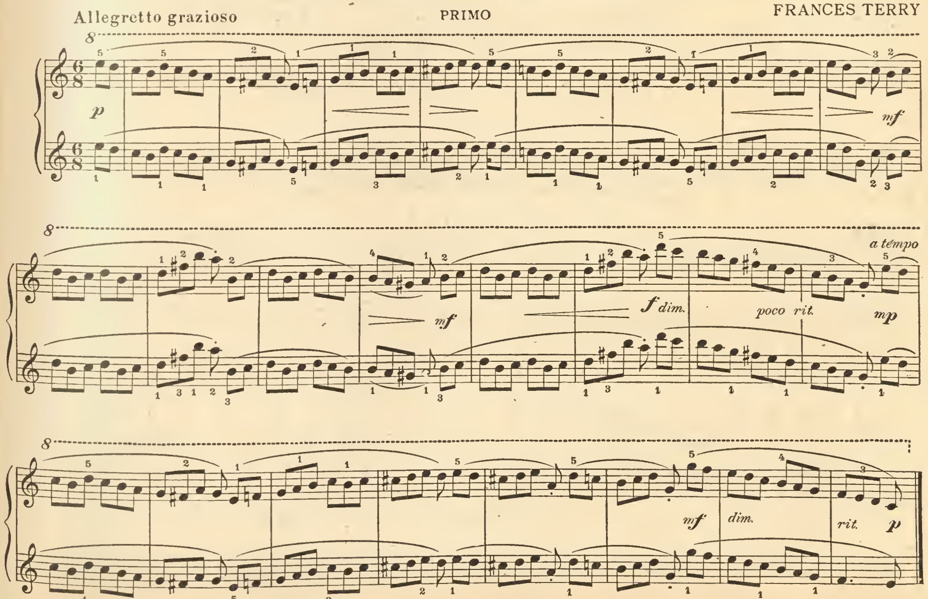

Presto
PRIMO
ff staccato
accel.
Meno mosso
f
p
rall. e dim.
pp
ff

THE FAVORITE STORY

PRIMO

FRANCES TERRY

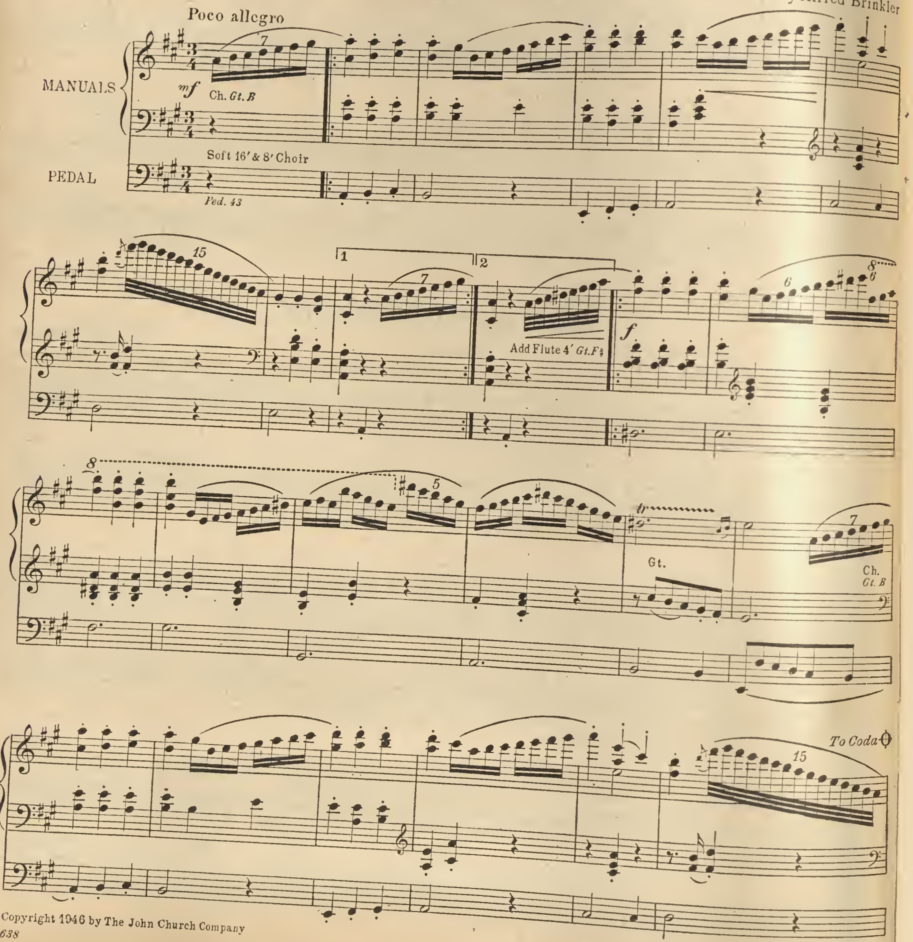

Allegretto grazioso
p
mf
f dim.
poco rit.
a tempo
mp
mf
dim.
rit.
p

Sw. O. Diap. Stgs. Fl. & Oboe
Gt. Harmonic Flute 8′
Ch. Concert Fl. & Unda-Maris
Ped. 16′ & 8′ to Choir

MINUET A L'ANTICO

Hammond Registration:
Sw. A♯ (10) 10 6761 431
Gt. A♯ (10) 00 6714 000
Gt. B (11) 00 7534 310

W. C. E. SEEBOECK
Arr. by Alfred Brinkler


Poco allegro
MANUALS
PEDAL
mf
Ch. Gt. B
Soft 16′ & 8′ Choir
Ped. 43
7
15
1
2
Add Flute 4′ Gt. F♯
f
8
6
5
tr
Gt.
Ch. Gt. B
To Coda

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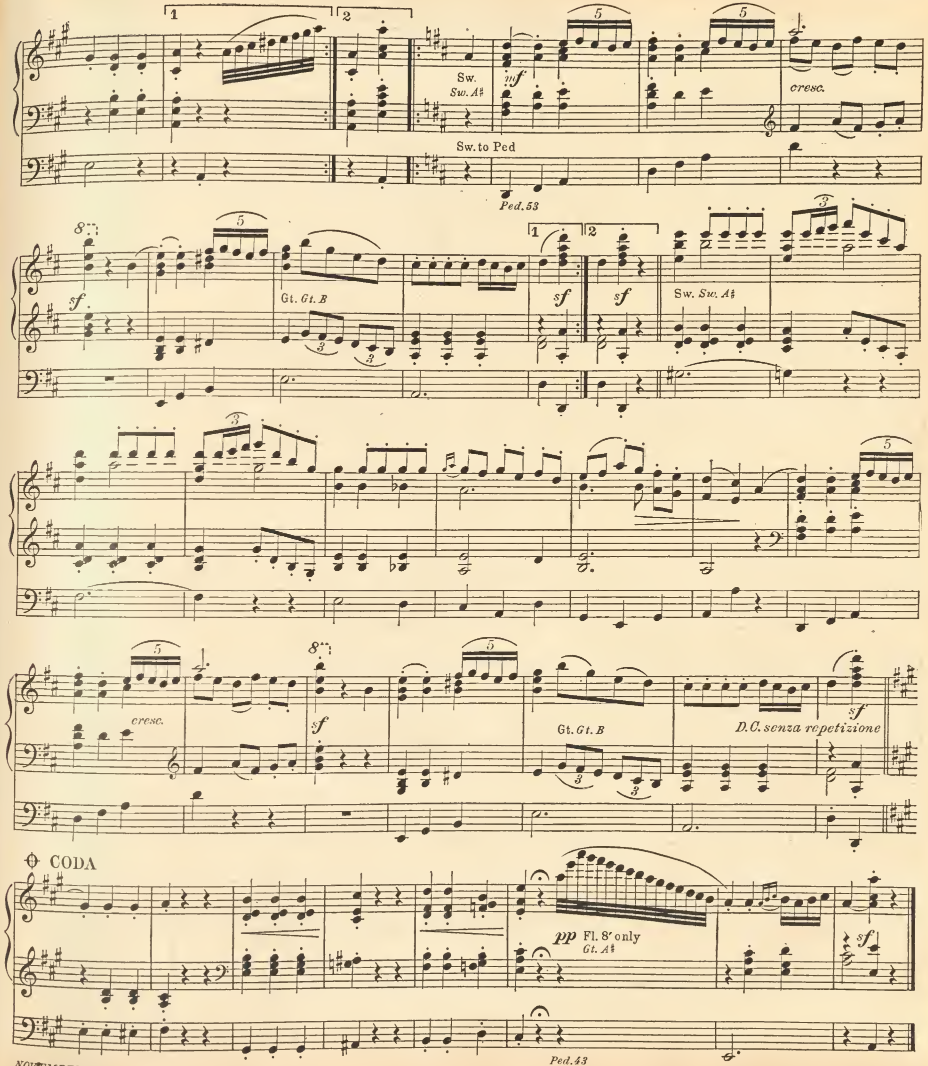
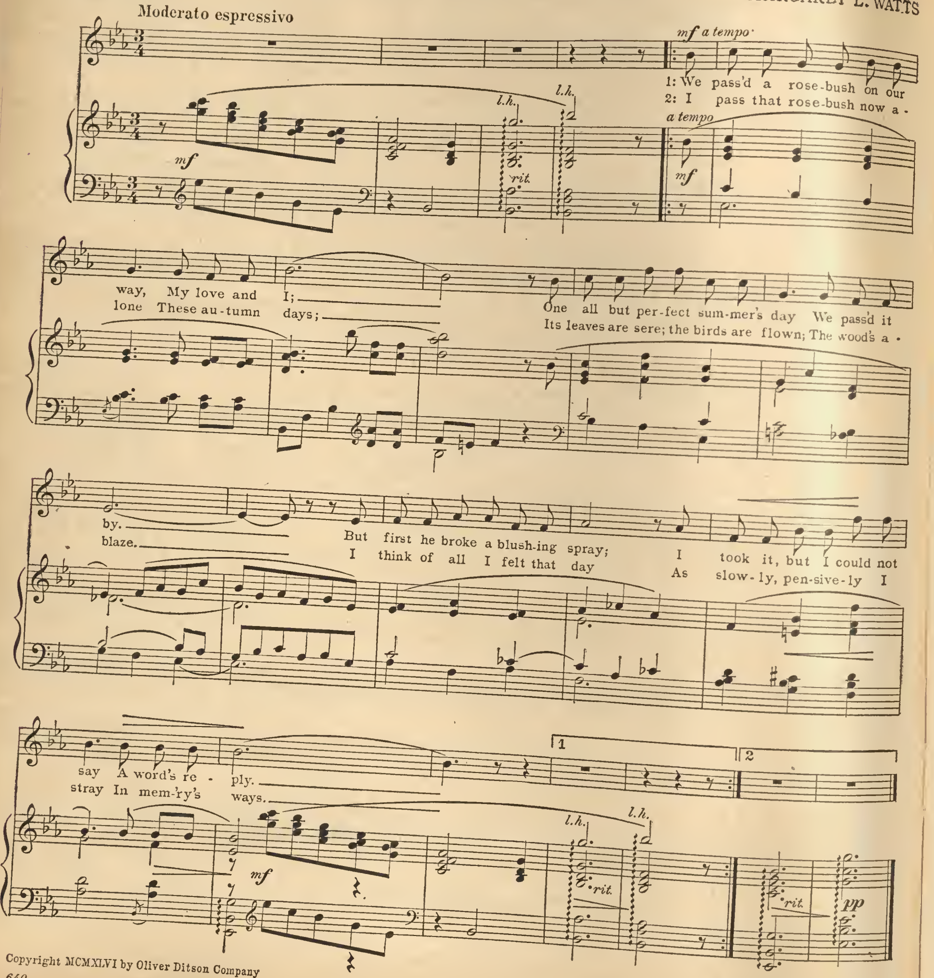

1
2
5
Sw.
Sw. A♯
mf
cresc.
Sw. to Ped
Ped. 53
8
sf
Gt. Gt. B
3
Sw. Sw. A♯
f
D.C. senza repetizione
CODA
pp Fl. 8′ only
Gt. A♯
Ped. 43

RETROSPECT

Orianna Martin

MARGARET L. WATTS



Moderato espressivo
mf a tempo
mf
l.h.
l.h.
rit.
a tempo
mf
1: We pass'd a rose-bush on our way, My love and I; One all but per-fect sum-mer's day We pass'd it by. But first he broke a blush-ing spray; I took it, but I could not say A word's re-ply.
2: I pass that rose-bush now a-lone These au-tumn days; Its leaves are sere; the birds are flown; The wood's a-blaze. I think of all I felt that day As slow-ly, pen-sive-ly I stray In mem-'ry's ways.
1
2
mf
l.h.
l.h.
rit.
rit.
pp

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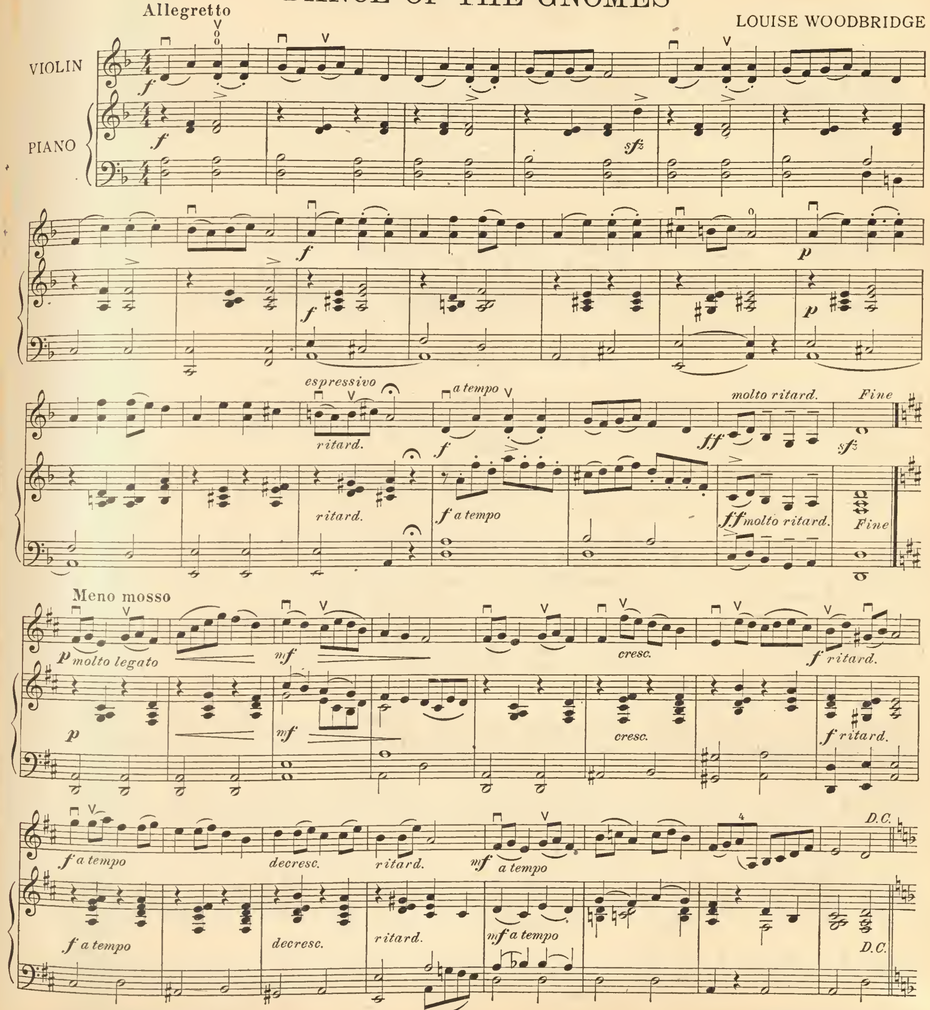
DANCE OF THE GNOMES

LOUISE WOODBRIDGE



Allegretto
VIOLIN
PIANO
f
f
sf
f
f
p
p
espressivo
ritard.
a tempo
f
molto ritard.
Fine
ff
sf
ritard.
f a tempo
ff molto ritard.
Fine
Meno mosso
p molto legato
mf
cresc.
f ritard.
p
mf
cresc.
f ritard.
f a tempo
decresc.
ritard.
mf a tempo
D.C.
f a tempo
decresc.
ritard.
mf a tempo
D.C.

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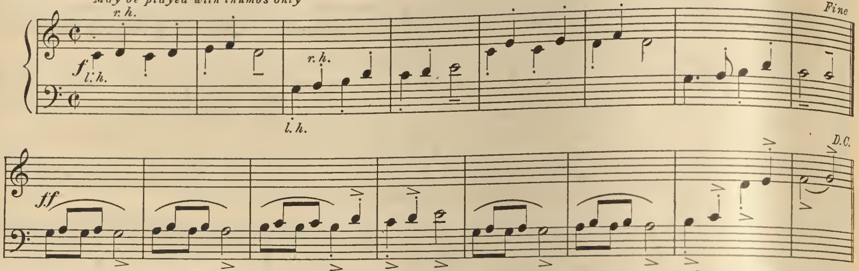
Grade 1.

HOP-O'-MY-THUMB

ELDIN BURTON

Allegretto (𝅗𝅥=96)

May be played with thumbs only


r. h.
l. h.
Fine
D.C.

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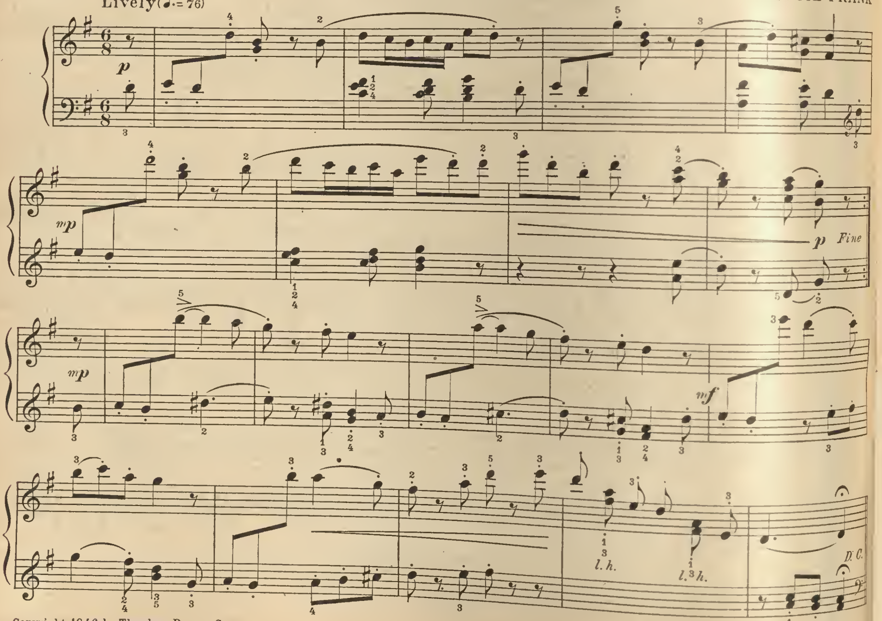
Grade 2½.

WEE MARIONETTES

LOUIE FRANK

Lively (♩.=76)



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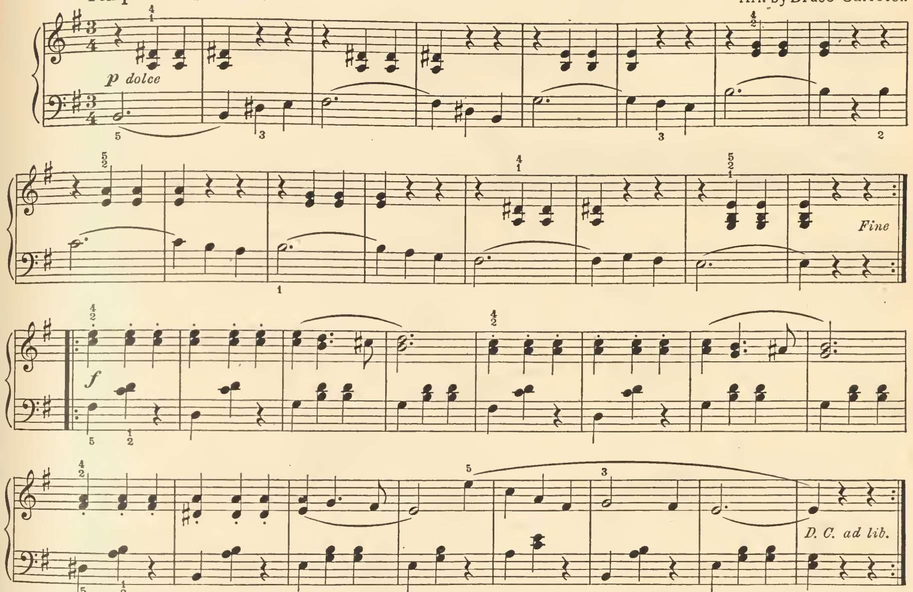
WAVES OF THE DANUBE

This excerpt from an old waltz is known to millions as a popular song made famous by radio and screen. Grade 1½.

JOSEPH IVANOVICI
Arr. by Bruce Carleton

Tempo di Valse. (𝅗𝅥.=66)


p dolce
Fine
f
D. C. ad lib.

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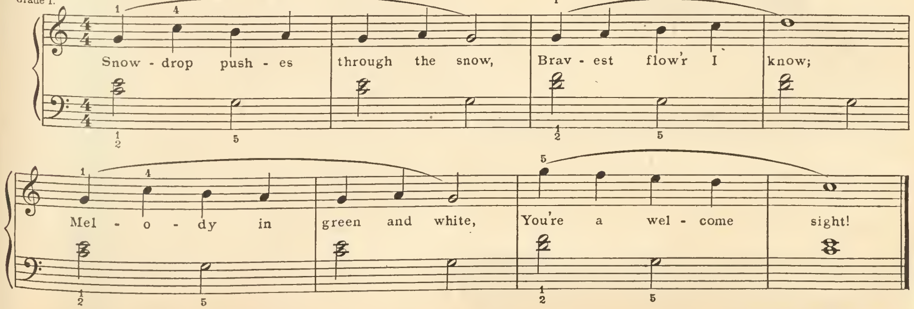
WELCOME SNOWDROP

Mabel E. Okerlund
Grade 1.

ASTRID RAMSEY


Snow - drop push - es through the snow,
Brav - est flow'r I know;
Mel - o - dy in green and white,
You're a wel - come sight!

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Ninety Years in Music

(Continued from Page 613)

with the existing material had grown with each lesson. One hot night, when sleep was out of the question, she suddenly had an idea: she would write some music for her pupils herself! Music that would appeal to their ear and intrigue their interest; music that would look and sound grown-up, and yet be within their grasp! With the idea came also the musical inspiration: she went to the piano and wrote her first composition, *The Dance of the Marionettes.*

Juliette was "born with dynamos inside of her," and they raced with quickened speed now. Her pen could hardly move fast enough to write down all the ideas crowding her brain: her theories of teaching, which were revolutionary, and the melodies which came to her out of the blue.

In 1892 the Adamses moved to Chicago, which had now become an art center, where they established the Crosby Adams School of Music. The first all-year course for teacher-training in Public School Music in America was part of the curriculum.

In 1896 Mrs. Adams' Opus I, "Five Tone Sketches," was published, and critics were enthusiastic: "Not since Robert Schumann has such music been written for children," one said. Mrs. Adams herself was her own severest critic, for to everything she wrote she applied the test, "Is it something worth-while, said in a way worth remembering?"

In everything she did, Mr. Adams had his share: he gave her the inspiration of believing in her and encouraging her. No plan of hers was projected, no performance nor written expression presented, but it bore the unmistakable imprint of his approval.

Mrs. Adams' success as a teacher was complete. First she made her pupils love her, then she made them love music. One of the little pupils paid her the highest compliment a musician could receive, when she said, "Mrs. Adams can make Middle-C all alone by itself sound beautiful." To add to the interest of her pupils, she would surprise them sometimes by writing a little piece and dedicating it to them. She was a little taken back one day when one youngster so honored said, disappointedly, "Oh, it's in pen and ink! Couldn't you have it printed?"

The longer Mr. and Mrs. Adams taught, the surer they became that teachers needed teaching. And so, in 1904, they held their first "Summer Class for Teachers"—and for forty summers music teachers came from everywhere to listen and absorb the ideas of the Adamses.

In 1913, the dream of the home they wanted someday to build came true—and in Montreat, North Carolina, they built "The House in the Woods" where for thirty-four years now the charm of their life, musically and personally, has brought thousands of people to gatherings in the story-and-a-half music room.

It is a rare summer Sunday afternoon that does not find an impromptu gathering of friends and strangers sitting in a charmed circle, while Mrs. Adams so adroitly directs the conversation that everyone clamors for the opportunity of telling "the most beautiful thing" he or she ever saw or heard. The echoes of those expressions of beauty, Mrs. Adams says, live forever among the rafters of the music room to give her inspiration. Mrs. Adams always plays some of her own and other classical pieces for her guests with a delicacy that makes her music fairy-like. (While she has taught the larger and more brilliant compositions, her small hands have never allowed her to play them herself!) And always also, she calls on Mr. Adams to recite. For when he was eighty, he began to memorize poems and bits of philosophical and humorous writings.

But none of the activities at "The House in the Woods" is more delightful than the "Doll's Musical Festivals."

One day back in 1908 in Chicago, it happened that, as Mrs. Adams played, she noticed that "Lady Maize," a corn-husk dolly who usually rested contentedly in a cabinet full of curios, seemed to be listening to her music. Mrs. Adams took fanciful notice of her and thought, "Now, if my dolly loves music, why not other dolls? Why not arrange a 'Doll's Musical Festival' for their enjoyment?"

The whimsical idea grew apace, and the studio hummed with plans. Soon an invitation went out:

> "You are invited to a Doll's Musical Festival, May Day, 1908. The program will be entirely of music written for and about dolls. Dolls should, therefore, be present as listeners. Will you bring 'the one you love the best' to grace the occasion?"

The grown-up guests took the invitation as literally as did the children; they ransacked garrets and old trunks for their own dolls of long ago. Thirty-three dollies came to the Festival and were seated on a three-tiered platform atop a radiator. There were bisque dolls, celluloid dolls, wax dolls, clothespin dolls, baby dolls, lady dolls, clowns, Teddy Bears!

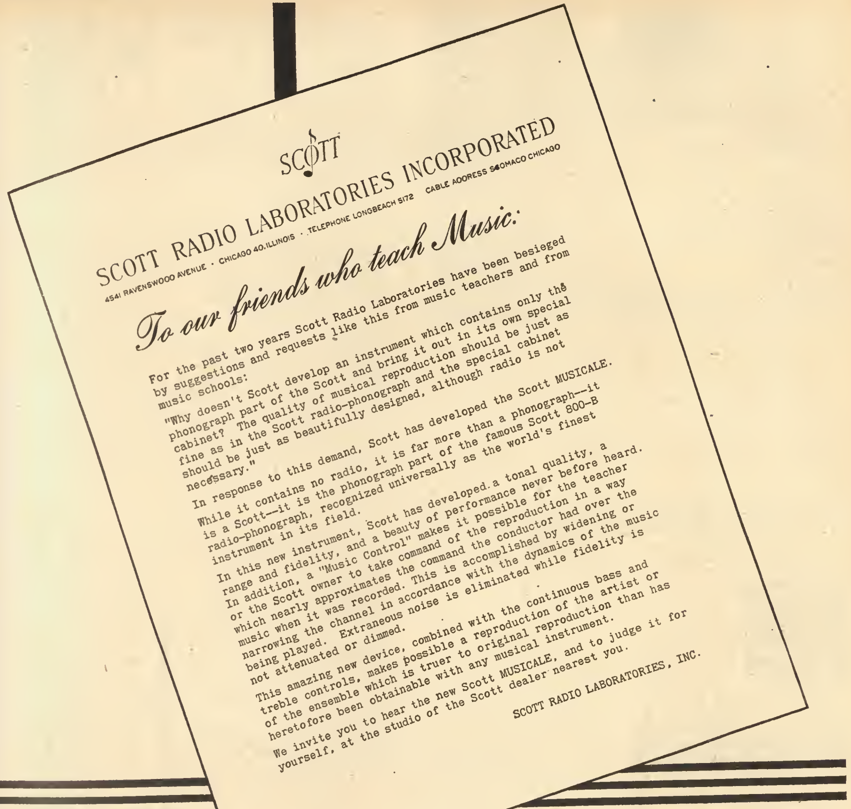
The dolls behaved admirably during the recital, looking neither to right nor left. Indeed, they were a real inspiration as listeners!

Next year, the pupils begged for another "Doll's Musical Festival," and on May Day of 1909, fifty-nine dollies attended the charming program. The next year, each doll was asked to bring a "going-away doll"—and at the end of the afternoon, a whole barrel of dolls was packed and sent to a lonely family out on the Kansas prairie who had many children—and little else.

The next year, tops and games and balls and knives for the boys were added to the box of dolls, and also a good many books that had been discontinued by the local schools. And so, a whole library, the first in the county, was begun—and all because a lovely lady who believed in fairies, could see how much a corn-husk dolly enjoyed her music!

When the Adamses moved to Montreat, the time of the Doll's Musical Festival was changed to the first week in December; and during all these years since, friends have come from far and near bringing their own best dollies and the "Going-Away Doll" to the storied studio to listen to a charming musical program and to greet the couple whose beautiful devotion to each other has made their lives truly an idyll set to music.

(Continued on Page 650)



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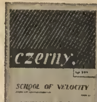

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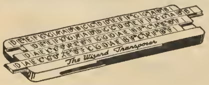

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My Hall of Memories

(*Continued from Page* 614)

of the first living side by side with the delicate but superb craftsmanship of the second.

Caruso's message was to reach our heart, McCormack's our soul. The passion of the first was comparable to the fervour of the second. The Neapolitan tenor excelled on the operatic stage, the Irish tenor made himself famous and beloved on the concert platform handling with exceptional artistry a lyric voice of exquisite beauty.

John McCormack is seen on this canvas at our right impersonating *Don Ottavio* in the Mozart *chef d'oeuvre* "Don Giovanni." I sang *Leporello* opposite to his *Don Ottavio* in Boston and in Salzburg, and I know how extraordinary he was in that very trying role.

Phenomenal was the baritone voice of the Roman Titta Ruffo still living in Italy in complete retirement. I was terminating a number of guest performances at the historic Theatre of San Carlo of Naples when he came to make his debut in the role of *Nelusko* in Meyerbeer's opera "L'Africaine." There I heard him for the first time and I may assure you that it came to my mind to compare the amazing volume of his voice to the imposing mass of the Niagara Falls, no end in sight. It was not a homogenous organ, but the quality and the quantity of the upper octave were absolutely unsurpassed. He possessed also a notable histrionic ability and it was for those reasons that he had the power to revive the opera "Hamlet" by Thomas, touring the world singing in triumph the title role of that antiquated work that had been lying in oblivion for two score years. His singing of the *Drinking Song* was a spectacular vocal *tour-de-force.*

He looked very handsome as *Hamlet.* You can see that in his portrait at our left.

A Model of Ease

In my fifty years of mingling with actors and singers, I have seen men of gigantic stature but none on or off stage who carried it with more ease or nonchalance than the Russian basso, Fedor Chaliapin, exception made perhaps of our very popular Ezio Pinza of the present. Chaliapin knew that his six-foot-four was a major asset for his operatic impersonations. Without necessitating any action what-so-ever, only his appearance on the stage as *Mefistofele, Don Basilio,* or *Boris Godounoff* was so commanding that it attracted and concentrated upon him the complete attention of the audience thus giving him an advantageous start over his colleagues of the cast in the race for success.

Besides that important gift so gratuitously given to him by nature, he had another physical trait acquired through studious application, the skillful use of his hands. Chaliapin was evidencing that two hands could be great auxiliary tools in the creation of a dramatic conception. And he was right.

It is and it always will be laughable to see actors or singers rotating their arms in a semaphore fashion or in a swim towards the footlights, but it is also pitiful, to me at least, to observe how poorly and embarrassingly the majority of American actors neglect the artistic help of their upper extremities. Eleanora Duse, the incomparable Italian tragedienne, our unforgettable John Barrymore, and the previously described Lucrezia Bori, were other examples of the dextrous and efficient use of their hands.

Chaliapin's voice had all the characteristics of his race. The peculiar resonance of Russian voices is due, they say, to the special conformation of the cheek bones but it certainly is most attractive and impressive. To me the most outstanding peculiarity of Chaliapin's singing was the pliability of his vocal organ which gave him easy and successful access to the concert platform.

His interpretation of the rôle of *Mefistofele* in the opera of that name by Arrigo Boito has never been equalled by any other basso I have known, and I, who sang that role in many theatres of Europe and South America, and well know its many difficulties, want to express in front of his portrait in that character, my most sincere admiration.

The opera "Boris Godounoff" owes to him the popular success it has enjoyed outside the boundaries of Russia.

Much to my regret I have to say that the majority of Chaliapin's records still available are rather misleading and especially so to the young singers who have not enjoyed the opportunity of listening personally to the famous bass, the reason being his evident lack of precision in the study of the musical scores. He felt perhaps confident that his exuberant stage personality and forceful action would overcome his negligence and errors. In American slang we could say that sometimes he "got away with murder."

Fedor Chaliapin's colleagues used to comment that the only two operas that he learned accurately from beginning to end were the two that he first sang in Italy under the inexorable baton of Arturo Toscanini, "Mefistófele" and "Boris."

But even the sun has its spots!

With this my friends, comes to a close our visit to this "Hall of Memories" so illuminating to singers of today, singers of tomorrow and lovers of singing.

On our way out you will see other rooms with empty panels in their walls. They will be occupied one day in the future by *Famous Singers* who are today in the full course of their careers. Future visitors will admire here, I am sure, the portraits of: Kirsten Flagstad, Lily Pons, Bidu Sayão, Helen Traubel, Beniamino Gigli, Giovanni Martinelli, Jan Peerce, Tito Schipa, John Charles Thomas, Lawrence Tibbett, Alexander Kipnis, Ezio Pinza and others.

But for now, goodby and thank you!

The Etude Music Lover's Bookshelf

(*Continued from Page* 611)

Italian at Columbia College. He died August 17, 1838, at the age of ninety, after making his confession and receiving extreme unction. Monsignor Bernardi revealed from the ecclesiastical archives of New York that although it was established that Da Ponte was a priest, it was considered advisable not to draw attention to the fact, either at his reconciliation with the Church or on the occasion of his funeral.

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VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

A Young Woman with a Baritone Voice

Q.—*May I beg for a bit of your very sound advice? After being sick with secondary anemia for three months, would it be harmful to the vocal cords to start practicing the voice again more seriously? I am feeling much better but not one hundred per cent. Of course I am not a professional. I have a freak voice—a baritone, and here is my range, from A the first space, to E the second leger line above the staff in the bass clef. I have had four years of study with a good teacher, but my last lesson was three years ago. I long now to return to our choral society of sixty voices where I sang with the bass section and I would like to be able to accept a few radio engagements offered by our local station during the Christmas season. I have always dreamed of going beyond my small city, but I am over thirty now, so it will remain a dream I am afraid.—M. D. P.*

A.—If your health is sufficiently improved for you to stand the physical effort of singing we can see no reason why you should not do it. However you should consult the physician who has been treating you for anemia and ask his opinion. If he says "yes" go ahead but take it a bit easy at first.

2. It is quite unusual for a young woman to have a voice with the range you specify and to be classed as a baritone. At the moment there is considerable demand for the very deep female voice (although it is usually called contralto), especially over the air. Such a voice is well suited to many of the modern popular, sentimental songs and in performance they are transposed to suit the individual voice, sometimes as much as an octave lower. We have never heard before of a woman singing in the bass section of a choral society, and to us it would seem as unnatural as if a man sang in the soprano section. However we live and learn. We are gratified to have received your unique and interesting letter and hope that our answer may be of some assistance to you. There have always been some very deep alto voices who have called themselves "female baritones" and some of them have achieved considerable success as soloists. Perhaps you are one of these and if you are, stick to the songs that suit both your type and your sex.

A Sad Tale of Woe

Q.—*I have often wondered at the wide discrepancy between the time which Lilli Lehman and Lily Pons started developing their voices and the age at which the majority of opinion* (THE ETUDE *included) says a girl should start. Both these famous singers began very young, Lily Pons practicing an hour each day before going to school, according to the story of her life which ran some months ago in "The Post." When I was thirty years old my teacher said that I shouldn't practice more than fifteen or twenty minutes at a time. My parents told me that I carried a tune before I could talk, and that at eight years I played, extemporaneously, little pieces of my own on the piano. I always wanted to sing and my grandmother, who had been a singer said, "Jessie's voice is so soft that you can scarcely hear it in the next room," instead of helping me to increase volume. They gave me piano lessons but no voice lessons until I was eighteen. However yelling myself hoarse at inter-school games never worried them. I surreptitiously made up little studies in singing each day after I finished my piano practice, and sang them very softly so as to prevent those frowning looks from my mother or the embarrassing banter of my grandmother. I sang alto in the high school glee club although I am really a high soprano and I sang softly. In my college years I took voice lessons, harmony, ear training, and so forth, and I had perfect pitch. I tried out for the trained choir but my upper notes were undeveloped and my lower voice was not contralto so I failed. From that on I studied singing with every fibre of my being, listened to all the good singers, and read every book upon singing I could find, besides practicing diligently. Later I won three scholarships with my voice, won entrance to every choral society I tried for, received many requests to sing in churches, became the "Prima Donna," the "Lily Pons," the "Jessica Dragonette" of several communities. People said mine was the finest diction they had ever heard; my voice was like an angel's from heaven, and that I ought to be earning a fortune with it. I cannot help feeling that I would be earning a fortune with it if my parents had not labored under the delusion that a girl's voice is ruined by study under eighteen. I feel burned up, when I read that the proper time to study is after seventeen or eighteen and then only fifteen or twenty minutes at a time. The great singers must be laughing up their sleeves at that. Perhaps they understand it but to me it is unexplainable, unless you can explain it, and if you can I shall be deeply grateful.—J. B.*

A.—If you have read this column with attention you must have observed how often we have pointed out that every singer is an individual and therefore that her voice must be treated individually. No invariable rule can be laid down for the age at which she can safely commence singing lessons, the time, the duration of those lessons, nor the number per week advisable. These things depend upon her physical, mental, and intellectual development, and must be absolutely under the control of her physician and her singing teacher. At first she must be careful not to practice too long at a time nor to sing too loudly, although her tone must be firm, solid, and untrembling, and to avoid singing too frequently those tones at either extreme of her range. As she grows in age, physical strength, mental understanding, and technical control some or all of these prescriptions may be gradually relaxed or altogether discarded under the direction of a wise and discriminating teacher. Your own case has been an unusually unfortunate one. That you have been able to survive the misdirection and misuse to which your voice has been subjected is astonishing to say the least. You should never have been allowed to "yell yourself hoarse at inter-school games" nor should you have "practiced so softly that you could not be heard in the next room." Nor, if you were in normal health, strength, and intelligence should your vocal training have been delayed until you were eighteen. As you point out, this was to waste three or four good years, which might have had the greatest influence upon your after life. It is a bit fatuous perhaps to remind you that there is no use "crying over spilled milk." According to your letter you still have a perfect sense of pitch, admirable diction, a voice of angelic quality, and the ability to move an audience. With so many gifts at your command, our advice is for you to forget your past inhibitions and prohibitions, banish all fear and regret, and determine to make a career for yourself by the beauty of your voice, the charm of your personality and the strength of your character.

The Child's Voice Once More

Q.—*Please advise me if it is injurious for a child to take lessons in singing if the teacher shows how to protect the voice, does not try to force or push the child, but just teaches similar to public school music work.*

—*Mrs. G. M.*

A.—You do not give us any information as to the age or the sex of the child and therefore our answer must be given along general and not individual lines. There must be some musically educated men and women in your community competent to examine the child vocally, physically, and mentally to see if he is ready for singing lessons. Take him to one of these men, have the suggested examinations and abide by the advice of the expert you have chosen. In the meantime you might read an article or two upon the adolescent voice in some of the back numbers of THE ETUDE. Here also are the names of three small books: "Training the Boy's Voice" by Vale; "How to Train Children's Voices" by Hardy; "Training the Child's Voice" by Howard.

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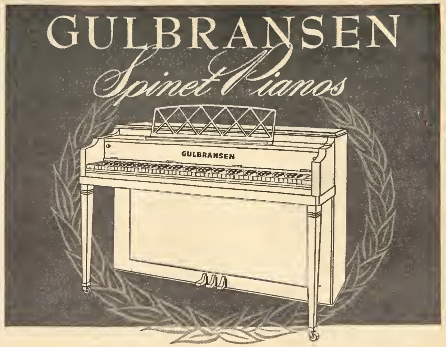

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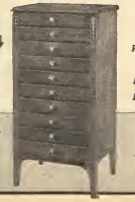

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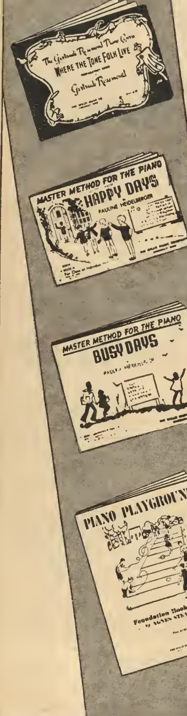

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WRITE FOR OUR COMPLETE CATALOG

1147

Late-Blooming Organist

(Continued from Page 620)

that is out of this world has always come primarily from the blending of soprano, alto, tenor, bass. I have felt it in the strings, as the violins announce a theme, and the 'cellos answer in their tone of velvet; among the brasses, as the trumpets soar into the sky followed by the French horns. Yet the most keenly of all, I feel it in unaccompanied human voices, for to me, music will always be first of all something to sing. The intricacies of symphonic music still baffle and discourage me.

So I have spared no effort in learning to hear the four parts. But the process is at present far, far from being perfect. The left hand parts I play over and over again, listening intently, and then I try to sing them. The alto is still more of a problem. Entirely out of my vocal range, it has had to be studied by an indirect approach. So I fix the melody in mind and then whistle it, with what I fondly imagine to be a clear, flute-like tone, against the other three parts. For more advanced students this would doubtless be easy, but for me at present, it is still near the outside limit of difficulty.

Ecclesiastical chanting is a minor chapter by itself. Nearly all congregations and many rather fair choirs think it very difficult and shy away from it like poison. Yet actually, it is a very simple matter, for it arose in past centuries when singing had to be simple. Its function is merely to provide a musical setting for prose parts of the Church service, such as the canticles, that have to be sung. And so teaching to a choir the principles of the Anglican chant—something that looks hard and is easy—has been the most thrilling, most rewarding event thus far in the experience of this very humble beginner. . . . Yet it has been fun also to teach the *Crusaders' Hymn* and others like it to the children on Sunday mornings.

And such at the end of four years is the total achievement. Had Peggy gone on, her nimble hands by this time would, no doubt, have progressed much farther than my clumsy ones in mastering the art of key release, of gliding, shifting, substituting. Yet youth does not ordinarily possess the inarticulate longing for music that is often stifled deep down in some adult. Nor does youth generally have much of a background of musical knowledge and experience. I concede, of course, that the best time to study music is in childhood and adolescence; but firmly I insist now that it is not the only time. In full maturity there is still time to begin, still time to earn an immense enjoyment. And were I a music teacher looking for new pupils, my first step would be to display my wares before the music-hungry adults of the community. Adult education is expanding into all sorts of other fields of endeavor. So why not here?

The question often suggests itself, "How far shall I go in music?" The only answer is, "As far as I can." Since the start, there has never been any thought of quitting. It is the fulfillment of a hope and wish that reaches back, far beyond college days, back into childhood. Only in those days the long price in scales and finger exercises seemed too high to pay. But now it does not seem too high. Nothing now seems too high a price to pay for even a little of that art which expresses so much that none of the other arts can express. . . . There was that supreme day in August two years ago when the word was finally flashed from Japan that there was no more war. No more war! I thought of my son somewhere over there. No more bombing flights! Peace at last! And coming home! Then I went into the church at twilight and for a long time played over and over again *America the Beautiful* just as loud as I could.

So I shall go on. I'll keep playing recordings and listening to the radio. I'll buy my ticket each year to the community concerts; and if and when we organize a choral society, I'll be the first to offer such talents as I have. If you come to the rectory outside working hours, you may find me in the church at the keyboard, playing with clumsy fingers—though with an ear well attuned to the tenor—that lovely old Christmas carol harmonized by Praetorius about the year 1600: *I Know a Rose Tree Springing*. Or it might be the solemn and powerful harmony of Bach's *Passion Chorale* with the twelfth-century words of St. Bernard of Clairvaux:

> *O sacred head surrounded*
> *By crown of piercing thorn!*

Yes, I shall go on. And my testimony to any who might be interested is that in music the pursuit itself is joy; that practice has never once been a drudgery, never anything but happiness. I will go on, not because I expect or hope to become an accomplished performer, but because I like to live with music and participate in it. Where shall I finally arrive? I answer that it doesn't matter, and quote a deeply true saying of Stevenson's that "after all, it is a better thing to travel in hope than to arrive."

A Master Lesson on Chopin's Prelude Op. 28, No. 8

(Continued from Page 624)

pupils—Wilhelm von Lenz and Mm. de Kalergis. Liszt referred to the dominant mood of this Prelude by calling it an expression of "Desperation."

He informed his pupils that this number owes its inception to an authentic event in the life of the composer. It is also mentioned in Liszt's interesting book on Chopin. According to the story, George Sand went out with her son, but did not return until the following day, owing to the fact that they had been surprised by a sudden storm. Chopin was filled with unspeakable fears. When they did return, he played this Prelude for them, seeming as one entirely absent in the flesh. In fact, he did not even recognize them. The pallor of death was on his countenence. His feverish anxiety is expressed by the short notes, which resolve themselves chromatically and enharmonically, while the thumb is the means of singing further the wonderful melody which is characterised by its beauty and passionate appeal. Only at the conclusion (the F-sharp portion), Measure 29—does Chopin become himself again and sees his loved ones as in a vision, which is soon dispelled (F-sharp minor)—whereupon desperation again takes hold of him.

ORGAN AND CHOIR QUESTIONS

Answered by FREDERICK PHILLIPS

Q. The organ on which I am now playing is a two-manual instrument. Enclosed is a list of stops; the ones checked cannot be used very effectively as they sound as though the air is rushing out of the pipes. Please list some good combinations for hymn playing, solo playing and accompanying.—O. S.

A. We would first recommend most definitely that you enlist the aid of an organ service man, and correct the trouble with the Melodia and Open Diapason stops. These are the basic stops of the Great manual, and without them your organ is losing most of its effectiveness.

With these put into working order you could use all the stops for ordinary congregational singing, with Swell to Great 8′, and Swell to Pedal 8′ couplers, adding Great to Pedal 8′ if more foundation is needed. 4′ couplers may be added for brilliance, but the 16′ couplers should be used sparingly. The Bass Flute should be used only with rather full organ. The reason it is too loud now is that you are really lacking the Great Diapason, which would serve as a balance.

For very soft effects use the Great Dulciana, Swell Stopped Diapason and Flute Harmonique. To increase moderately add Melodia and Flute d'Amour on Great, and Salicional on Swell. One good solo combination would be the Melodia on the Great for the solo itself, and the Salicional (if it is not too harsh) on the Swell for accompaniment. Another is the Swell Stopped Diapason for solo, with the Great Dulciana for accompaniment, adding the Flute Harmonique to the solo if necessary for balance. In these cases do not couple the manuals, and couple the pedal to the manual using the accompaniment—not the solo.

Q. Please inform me as to whether the enclosed specification of stops is suitable for church organ. Is the pitch balanced? Should the Melodia be placed on Great or not? Specifications enclosed—D. H.

A. The specifications submitted impress us as very excellent, both as regards tonal balance (pitch and tone quality), and individual stop characteristics for solo purposes and combined effects.

Q. I am a church organist. It has been my opportunity to play diversified works on many diverse instruments. Despite a good deal of experience, a major factor in organ playing remains a mystery to me—"phrasing." My organ teacher did not phrase, that is, he never raised his fingers from the keys, once he had set them down. However I have become accustomed to making "breaks" at the end of each line in hymns. When it comes to playing Preludes and Postludes such as those by Rinck, I'm baffled. Organ "methods" neglect to mention anything specific on the subject. Thus far, both in hymns and in pieces I've phrased by inserting the equivalent of a rest. I do not shorten the value of certain notes, but give all notes their full value. I've read that this is incorrect; I phrase by making pauses instead. Please inform me as to what is correct.—J. A. M.

A. Phrasing is one of the most difficult phases of organ playing; that is, to maintain a proper sense of rhythm, carry out the thought of the text in hymn or anthem playing, and at the same time refrain from taking liberties with the music, and to avoid "choppiness." Certainly we hardly agree with the rule that once the fingers touch the keys they should be glued there. While organ playing should be fundamentally legato, there are times when effectiveness requires the hands (and sometimes feet too) to be lifted. Proper phrasing is largely a matter of "feel," and the more you measure the sustaining or cutting of notes according to so many counts or beats, the more mechanical the playing becomes. Follow the text in hymn playing, observing especially the commas, and phrase naturally in accordance with the sense of the words, but avoid extremes. We do not recommend creating pauses for the purpose of adding "breaks" for phrasing purposes; this destroys the sense of rhythm. Better make the "breaks" by shortening the preceding note a fraction, so that following the phrase, the attack on the following note may not be deferred. In the case of pieces use judgment, and phrase only where good effect calls for such action. In contrapuntal music it is often well to phrase the main theme or subdivisions when they occur, in either hand, as this makes a clearer outline to the listener. Develop a strong feeling of rhythm and proper phrasing, and in a large measure you will automatically do the right thing in playing.

Q. The stops of a small church organ I am practicing on are as follows: From left to right, Burdon 16′, Cornopean 8′, Euphone 8′, Principal 4′, Dolce 8′, Eolian 8′, Viola 8′, French Horn 8′, Sub Bass 16′. Treble, going upward, Vox Humana, Gemshorn 8′, Dulcissimo 8′, Eolian 8′, Salicional 8′, Flute 4′, Horn 8′, Trumpet 8′.

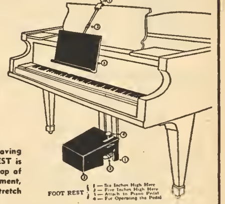
What combinations of stops should be used for (1) Congregational Sing, (2) Accompanying a singer, (3) Regular playing, Preludes, and so forth. The organ has only one keyboard and no foot pedals; runs by electricity. The subbass gives a low rumbling sound. Is this good to use often?

A. The three classifications you have mentioned must be treated very generally, as there is no set rule that certain stops be used for congregational singing, others for accompanying, and so forth. Roughly speaking the divisions would better be described as soft, medium, and loud, and would apply according to circumstances in any of the three groups you have listed. For soft effects use Dolce, Eolian in bass, and Dulcissimo and Eolian in treble. To increase volume add the following in order named: Euphone, Viola, Cornopean, French Horn Principal, and Burdon in bass, and Salicional, Horn, Flute, and Trumpet in the treble. Generally speaking, congregational singing calls for fairly loud effects, unless the text of the hymns suggests quietness and reverence. In accompanying a singer much depends on the character of the voice, whether light or heavy, as well as the character of the solo, or its divisions. Always see that the organ is not loud enough to cover the voice, but give it proper support as a background. In playing Preludes, and so forth, be guided by the type of music you are using. While the general idea of a Prelude would call for soft effects, contrasts are frequently very effective provided judgment is used. Postludes are generally more festive in character, though this should be determined by the service itself. It is not good taste to conclude a very impressive, solemn service with a Postlude that would destroy the effects of such solemnity. The Subbass does not appear to be working just right, or it would give something better than a "rumbling" sound. If it interferes with the general tonal quality of the rest of the organ, better omit it until it has been examined by a service man. If it has any sizable volume, it would be better to use it only when a rather full organ is in use.

Q. I am planning to be in New York City for a week or ten days around the first of December. Could you recommend an organist or organ studio that would give me some lessons or coaching in that short time?

Most of my ability is from experience rather than actual study, due to absence of organ teachers in this city. First, I was assistant in a Presbyterian Church, and for the last three years have been organist at another Presbyterian Church, and also staff organist at a radio station, and soloist and accompanist at the Memorial Auditorium on their 4 Manual organ. I am in my early twenties, and plan to make the organ my vocation.—B. H.

A. We are sending you some addresses, with whom you may correspond. Naturally very little could be accomplished in such a brief time, but you might get some pointers which will help you in your further personal studies, and undoubtedly such arrangements as you may conclude would result in some plan for a continuation of your work under suitable supervision. Your experience to date suggests talent worth cultivating.



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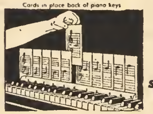

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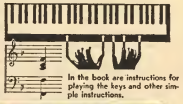

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The twelve excellent duets in this book are designed primarily for two children of the same grade, although one of the parts may be taken by an older child, a parent, or a teacher. While especially fingered with the hand of a six-and-a-half, seven, or eight year old pupil in mind, the duets are also suitable for older children since nothing "babyish" is included. Among the pieces are *Off to the Circus, Up the Winding Stairs,* and *Gay Dances*. Most of the melodies have words that may be sung.
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Ninety Years in Music

(*Continued from Page* 644)

When Mr. and Mrs. Adams moved into "The House in the Woods" someone told them it was "an ideal home for ideal people in an ideal place for an ideal purpose." And one has only to see them together to know that this was prophetic.

Housekeeping at "The House in the Woods" is perfection itself. The cases containing hundreds of sheets of music are so orderly that Mrs Adams can lay her hand immediately on anything she wants.

And there are scrapbooks—hundreds of them—with never an unpasted item! Such things as Christmas scrapbooks, for instance, full, not only of Christmas cards, as an ordinary mortal might keep them, but with pages of Christmas seals, and short lengths of the Christmas ribbons the packages came tied with, all neatly pasted in!

The art of simplicity is enshrined in "The House in the Woods," where everything is done with consummate charm. The house-guest is awakened by the playing of sweet music on the piano. For festive occasions, with each course at the table, the centerpiece of woodsy greens and flowers is changed.

And what a cook Mrs. Adams is! She has never, in the sixty-four years of her married life, bought a loaf of baker's bread! Rolls, bread, biscuits, muffins—all are home-made. Truly, of all the amazing things about this talented woman, this is the most astonishing!

Guests are sometimes honored by the use of very special table-cloth. Years ago, Mrs. Adams wrote a melody for a four-line blessing to be sung at the opening breakfast of a meeting of the National Federation of Music Clubs. Later, one of her pupils embroidered this blessing on a white tablecloth one line on each of the four sides, the exacting stitches copying the musical notation. The napkins of the set have a measure of the music staff embroidered in the corner, with the notes "C" and "A" worked on them, in the bass clef for the gentlemen, and the treble clef for the ladies.

Truly,

> "The beauty of the house is order,
> The blessing of the house is contentment,
> The glory of the house is hospitality."

One of Mr. Adam's favorite quotations is from a bit of prose called "Youth" a part of which is completely appropriate to Mr. and Mrs. Adams themselves:

"Youth is not a time of life; it is a state of mind. You are as young as your faith, as old as your doubt; as young as your self-confidence, as old as your fear; as young as your hope, as old as your despair. Nobody grows old merely by living a number of years; people grow old only by deserting their ideals."

They were very much amused not long ago when a young woman, seeing them together and learning their age—they are ninety this year (1947)—exclaimed, "Why, a good many *single* people don't live that long!"

When they themselves were asked how they achieved such youthfulness of spirit, they smiled affectionately at each other and Mr. Adams quoted something Mary Garden had once said: "Age begins to defeat you only when your mind retreats to the past instead of advancing into the future." But those who know and love them best, think the secret lies in their passion for music, and their appreciation of and respect for, and their beautiful devotion to, each other.

Juliette summed it up one day when she said, "Crosby is courtesy itself to everyone, but particularly to me."

The Siamese Twins of Bowing

(*Continued from Page* 621)

should be completely relaxed, particularly on the down-bow, where the weight of the whole arm is its motivator. This re-establishes a clinging contact of the bow hairs upon the strings. Again, keep the bow moving as it approaches frog changes. Once up and down is enough for this too.)

Sixth: *Follow immediately with a repetition of No. 4.* (For final smooth up.)

Part II. Kreutzer Etude No. 2. You should memorize this etude, and make it the frame work for all manner of bowing warm-ups. But start with variation No. 1, detached *legato*, upper half of the bow, two to the beat (same metronome setting). Do not accent, but concentrate on a broad, smooth *legato* stroke, using a lot of bow. The movement comes from the forearm; there should be no shoulder motion except in order to change string levels. Continue to end of the fifth line.

Beginning with the sixth line, use the same bowing, only this time at the frog. The motion (as the bow moves from frog to lower middle) is now of the entire arm in one piece, from the shoulder. The little finger should balance the bow at frog changes, and at string crossings. This is where the pectoralis muscles will tighten up if you're not careful! If your arm is tired, stop for a minute. Think of the back-and-forth movement, all in one piece.

Now skip to variation No. 9 and No. 10. Do these *legato*. Divide the etude at the same place. Practice variation No. 9 to the end of the fifth line; variation No. 10 from there to the end. Now you are combining several movements—those of the scales, and of variation No. 1. Use full arm momentum of the slurs, plus easy, broad *legato* strokes at the point (forearm movement) and at the frog (entire arm movement. It cannot be repeated too often, and must especially be emphasized here: *Keep the pectoralis muscles relaxed!*

And that's all! Only twenty minutes is required to cover it once. This is a right-arm, warm-up routine that you can correlate with the rules of any accepted school of bowing technic; one that you can tuck into any reasonable practice schedule.

Whether beginning student, or near-artist, you'll discover that it also contributes a great deal to the development of *other* aspects of your playing! Inevitably, your tone will be warmer, more round. Because of increased relaxation, your left hand technic will flow more freely. And because of better coördination, you will sight-read more fluently.

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VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

Tone Deterioration; A Good Bow

S. K., Saskatchewan. In the hands of an accomplished player, a violin will not deteriorate no matter how much it is used; on the contrary, it will continue to improve. But in the hands of a poor player who does not know how to produce a good tone, who, for instance, is in the habit of forcing his tone, an instrument may *apparently* deteriorate, in that the tone will become dull and lacking in vibrancy. However, if this violin is used for a month or two by a well-trained violinist it will regain all its natural quality. (2) The only way to become a good judge of a bow is to handle a large number of bows of different qualities. It does not take long to be able to pick out those that are well balanced. (3) A good bow should weigh between two ounces and two ounces and one-eighth. A bow that is lighter than two ounces is no help to a violinist.

Holding Fingers Down

F. E. B., Illinois. Thank you for your cordial and complimentary letter. It was a pleasure to hear from you again. I don't think one can make a fixed rule regarding the holding down of fingers. The old-fashioned principle was to hold down as many as possible, but modern violinists do not follow this rule. In technical passages one would naturally keep down a finger if one had to play the same note a moment or so later, but there is no virtue in holding a finger down just for the principle of the thing. To do so would, in fact, tend to cramp the hand and would certainly militate against facility of technique. I plan to answer your other question in detail on the December Forum page.

Overcoming Nervousness

Miss R. S., Georgia. I sympathize with you over the nervousness that bothered you at your recital. It is a horrible feeling. But don't worry about it; as you become more accustomed to playing in public you will gradually outgrow it. Or rather, the sense of fright that upsets your playing now will change into a feeling of keyed-up intensity that will enhance your ability to express the music. For the present, make up your mind to learn your solos thoroughly, so that you are aware of every slur and *staccato* dot, of every accent, and *crescendo* sign. And it will also help you if you become well acquainted with the accompaniments to your solos, so that you can hear the underlying chords when you are playing by yourself. And as a preparation for your next recital, try to play your solos over two or three times, with the piano, to small groups of friends. I have written several times about various phases of nervousness, and if you have THE ETUDE for December 1944, June 1946, and February 1947, you will find on the Violinist's Forum page some comments that should help you. If you do not possess these copies of the magazine, you should be able to see them in your Public Library or to purchase them from the publishers. But, above all, don't worry.

Some Causes of a Trembling Bow

P. J. M., Pennsylvania.—If your bow trembles as you draw it past the middle, there is obviously a lack of coördination somewhere. But it is practically impossible for me to put my finger on the cause without hearing and watching you play. The trouble may be anywhere between your shoulder and the joints of your fingers. The best suggestion I can make is that you spend some time in your Public Library, with a pencil and notebook, going through the back files of this magazine for the last four years. In that time I have written a good deal about bowing, and I am sure some of the suggestions and exercises will enable you to find out where the fault lies. The issues of THE ETUDE that I would specially call to your attention are those for December 1943, January 1944, November 1945, October 1946, and December 1946. (2) A genuine François Pique violin, in good condition, could be worth as much as $1500, though the price is usually somewhere between $650 and $1000. But there are many violins labeled Pique to be seen which are not his work and which are not worth more than $250. If you have reason to think your instrument is genuine you should get it certified. Every owner of a really good violin should have papers attesting to its authenticity.

Importanee of Violn Experience

Mrs. R. P., Ohio. I am glad your daughter is taking up the viola; every violinist should have some acquaintance with the instrument and be at least able to play the viola part of a Haydn or Mozart quartet. The Rubank publication, "From Violin to Viola," is very useful, and will give your daughter material she needs. For the rest, playing in her orchestra will enable her to gain familiarity with the instrument.

A Tell-Tale Date

S. K., Canada. Anselmus Bellosius was a pupil of Sanctus Seraphin, but was not so fine a maker as his master. Some of his violins are excellent, but others are markedly inferior. His best instruments have brought between $1500 and $3000. But—he died in 1785, and you say the date in your violin is 1788. This raises the suspicion that the instrument is a copy. Before you take out insurance on it you should have it appraised by a reputable expert.

Pre-school Classes

W. C. H., Maryland.—Your idea of investing in a few inexpensive half- or quarter-sized violins and loaning them to prospective pupils, with the thought of awakening their interest, is completely sound, as is also your plan to start classes for children of pre-school years. These ideas have proved successful in other communities, and there is no reason why they should not be successful in yours. You can advertise your classes in the papers, but perhaps a better means would be to have a small folder made up which would give your musical qualifications and background and which would also present your plan attractively and in some detail. But the best advertising is that which is carried by word of mouth as the result of conscientious, imaginative teaching. For material to use in your pre-school classes, I suggest that you write to the publishers of THE ETUDE. If you tell them what you have in mind, and give a reference, they will send suitable material on approval. Not knowing the rates that are current in your town, I cannot say what your tuition fee should be, but the figure you mention is certainly not too high. If you read THE ETUDE regularly, and perhaps look through some back numbers, you will find a number of suggestions for developing classes. Most of them are contributed by pianists, but the ideas can often be applied to violin teaching.

Abont Strings

J. N. S., Illinois.—It is rather against the policy of our magazine to recommend in the editorial columns any proprietary product, but if you can refer to the August, 1944, issue of THE ETUDE you will find an advertisement of a shoulder pad which I am sure would please you, for it would fill your requirements. (2) Personally, I prefer an A string made of gut wound with aluminum to either a steel A or an all-gut A. The steel A, of course, remains true for a very long time and is very little affected by changes of temperature. But it does not have a true A string quality. The aluminum-gut A has a much better quality after the first day or two, is nearly always true, and lasts much longer than the gut A; but changes of temperature do affect the pitch. You should experiment with different sorts of string, and decide which gives the best results for the playing you have to do.

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Choral Cultism

(*Continued from Page* 618)

of each tongue, must be the natural property of the conductor. It is well to practice on pure vowel sounds, but this is only a small part of the trick. The myriad variations of sounds as uttered in natural speech in any given language should be striven for. Several careful studies of this matter have been brought forth, some being technical to an extent that seems to render the problem foolproof. All of these systems should be the common knowledge of the teacher so that he may use the best of each at his discretion. The necessity for clear enunciation varies with the style of music and text to be sung. If the choir is presenting a song that tells a story, each word should be clear enough so that the audience will not be left guessing at the meaning. If, however, the composition is contrapuntal and depends for its effectiveness on a smooth rendition of melodic line, or the fusion of subtle harmonic details, time will be wasted in working for an overdone enunciation. Standard texts such as those from the Bible and from the church liturgy should be familiar to intelligent listeners. This permits the choir to concentrate more on the tonal coloring of the words and appropriate rhythmic flow rather than on "clipped" or "rhythmic" singing of diphthongs and vowels. The wise director will not permit pronunciation of words to become a *fetish*. Radio singing comes near to demanding this; however, judgment should be made on the basis of performance demand rather than on the value of following per se any set rule.

A Matter for Discussion

5. *Intonation*—is the one department of choral singing that seems to make for most heated conversation among people from different "camps." There are the "just" intoners and the "tempered" intoners, those that say the thirds and sevenths must be sung a bit flat, and those that say they should be sharped. There are those who try to make the demands of *chord* tuning carry over into the feeling of strong melodic leadings. I feel sure, however, that most of this is "talk" and could very well be eliminated. One seldom hears artist symphony musicians using their time on such talk. What they do think about is the favoring of tones in each chord by virtue of the characteristic melodic intensity of the melodic notes. It might be very possible for the fourth note of the major scale to be forced low for a strong leading—by the same token the seventh may be forced sharp for a strong leading to the final. This, to be sure, varies with the style of the composition and the nature of the musical structure. Proper intonation is of prime importance, but likewise, cannot be covered by a rule of cult.

6. *Breathing*—There are those who use this technique as the beginning and end of all singing to the extent of its becoming a fetish that inhibits the production of the group rather than helping it. It might be sufficient to say that each singer should maintain a sufficient supply of breath for any given phrase to be sung. Proper sitting or standing position should be maintained with a general psychological feeling of lightness and lifting. The writer often resorts to extremes of having the choir singers feel a lightness that is not often characteristic of their temporal beings. "Sitting Tall" with a feeling of general ease will do much to maintain a continuity of pitch.

7. *Text*—Care should be taken that the text of the composition be intelligible to the singers and audience alike. The real essence of the text should be thoroughly comprehended by the singers if they are to do justice to the musical setting. Texts in a foreign tongue should be translated to the choir so that they will not be performing a mere recitation of nonsense syllables. It is recommended that original texts be used rather than translations, for the good composer thinks in terms of word accent when setting any piece of literary text. "The story of the work sets the mood for the musical utterance." If the musical setting is not in sympathy with the general meaning of the text, we may conclude that the work is not sincere in its intent. Of course, this appropriateness must be thought of in terms of the period or style of music used. A sixteenth century setting of the "Stabat Mater" will contain drastically different tonal and rhythmic structure than a setting of our own day. Each may be equally sincere and effective.

Style Extremists

8. *Styles*—It is not an easy matter to keep from erring in this department of choral singing. Some of the "Cultists" lose sight of this point and are wont to render music from all periods of production in the same stereotyped manner. An *a capella* enthusiast may feel no pangs of conscience in giving a performance of music unaccompanied, when the composer intended that an accompaniment was to be used. The fund of accompanied choral music should never be set aside merely for the sake of offering the *a capella* choir as an organization that can sing without the "assistance of instruments." Our choir programs would be much more interesting if a greater amount of accompanied music were used, such as choral works with instrumental ensemble, band, orchestra, and other accompaniments. The nature of all these works should be carefully examined so that the music will be given its proper reading. The writer shall never forget a performance of the Mozart *Ave Verum Corpus* sung as if it were intended to be a march, merely because of its *alla breve* time signature. Let us be faithful to the intention of composers from all periods and not bow to the whim of making all music fit a specified style of production.

9. *Spirit*—is perhaps the most important yet most intangible characteristic of choral production. Because choral singing is so predominantly a social art, the necessity of maintaining group morale at a high pitch is imperative. An enthusiastic and sincere approach to the activity should be made by the conductor. Singers are individual human beings with personal feelings that must be respected. Any "cult" that regiments the exuberance of these individuals should be questioned. This does not mean that artistic discipline should be disregarded—quite the contrary! A greater feeling of *esprit de corps* will be maintained if each individual member is treated as such in the mind of the director. Greater effect can be made through love than through fear. This seems to be adequately expressed in our way of life. This exuberance of the individual nature will readily bend to the demands of the various types of music sung much more quickly than through the practice of regimentation, and the whole will be more complete from all points of view.

10. *Ensemble*—The meaning of the word is sufficient for this department—"together." If the music is to be effective, there should be a feeling of "togetherness" that embraces both the human, spiritual, and musical elements.

There can be no doubt that the several schools of choral production have elaborated on the preceding points to a much greater degree than can be touched on in this short article. The writer is desirous to give the impression of the importance of following the several tricks of choral production with great care if any degree of choral satisfaction is to be attained. He, however, is very anxious that extremes in any direction be avoided. Beware of being known as a "straight" toner, and "*a capella* fadist," a "phonetic fiend," "an abdomen feeler," and so on. Rather, the director should remember that a great deal of common "horse sense" will go a long way toward the making of a good choir, and that it is not necessary to enshroud the art with a lot of mystical double talk.

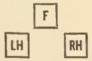
As Others See You

(*Continued from page* 619)

Once this habit is developed, the left hand loses its effectiveness as a dynamic indicator and "cuer."

(c) The face reflects mood (although I was about ready to give up on this idea when a conducting student asked me to demonstrate the expression to be used in opening a number which was marked "dolce"), and "eye meeting eye" tends to make the ensemble more alert.

A better starting position, then, is one which brings the two hands and the face into an orbit which can be covered without requiring "shifting eyes" of the players: something like this:



It is assumed that a podium is being used so as to give the conductor the needed elevation. If the face is visible to the ensemble so will be the baton when held at the same level.

Once you have mastered this more compact starting position you can concentrate on keeping your beats within easy reaching distance of the center of your body, thus eliminating the wild flailing motions used by so many instrumentalists, since they add nothing to the effectiveness of the playing and certainly do detract from the appearance. Have you ever looked at yourself from the vantage point of the audience? Buy a roll of movie film and have a friendly photographic hobbyist photograph you in action. You may be surprised.

This will also give you an opportunity to check a couple of other details. Do you jiggle at the knees? It's very annoying to the audience and the players, since it causes your head to bob up and down and not always exactly in the same tempo as your baton—which would you follow? And your feet—are they spread so far apart you look clumsy—or are they precisely together in a military manner which looks nice but makes it difficult to get flexibility in your conducting? If so, try placing one foot slightly ahead of the other and about four inches apart.

2. Example 3, if you haven't already guessed, is a picture of a conductor illustrating a very questionable, but widely used method of "cuing." Yes, he had heard the one about having the score in the head instead of the head in the score, but he probably isn't conscious of the fact that he is violating this important rule. Either that, or he doesn't know any better.

There is no doubt that this "head ducking" is one of the easiest faults to develop. The beginning conductor quite naturally feels insecure when his eyes are not on the score, and unless he learns to look away in the early stages of his career the habit is likely to become permanent. In our conducting classes at the University, we have an agreement that the ensemble will not start unless the conductor is looking at them, nor will they execute a cue if the conductor imitates Example 3. In other words, the ensemble expects the same consideration from the conductor as the conductor should demand from his ensemble. Why not ask your ensembles to give you the same treatment. They will be doing you a favor.

Proper execution of a cue is of tremendous importance when working with amateur groups, particularly at the high school level. There may be good argument against excessive cueing in rehearsals, since plays can become too dependent on the conductor, but in concerts the inexperienced, nervous amateur should *know* that he can rely on his conductor for all available help. The cue must be given so definitely that there can be no possible way of missing it. One of the essential requirements in executing such a cue is that the conductor look at the individual or section to be cued several beats ahead of the entrance (when possible). The person who suddenly waves a hand in the general direction where the cue is to be given will find many cues being missed—and through no fault of the ensemble. If an ensemble misses more than one cue a year in public performances (we will make that much of a concession to human fallibility), the conductor would do well to master the following routine in executing a cue:

1. Look at the section (or individual) a measure or two before the cue.
2. Raise the left hand in the direction of the section, or shift the body slightly to bring the section into proper focus.
3. Give the preliminary and the execution beats.

There is no doubt that the conductor who looks at his ensemble most of the time, not only when starting and when cuing, is more effective because of the habit. In the event that I seem to be emphasizing this point unduly, let me cite two personal experiences which will illustrate my point.

In 1936, my band was playing a short concert in the Metropolitan Opera House in New York City, before a sectional meeting of the Music Educators National Conference. One of the numbers contained a cornet solo. I looked at the soloist several measures in advance of his entrance, hoping, by some gesture or expression, to relieve the tension I expected to find. Instead, my surprised eyes looked at a boy who was turning from green to yellow, to deathly white, almost in rhythm! Fortunately, the second chair player was watching, so read my frantic appeal and performed the solo. The first chair boy had developed a case of measles!

On another occasion we were appearing in a regional contest. Our opening march had been conducted by a student and I came on to conduct the Rienzi Overture. I had my baton up for the opening attack and paused long enough to glance around the ensemble when I spotted the solo cornetist (not the same one!) perspiring very profusely and looking very frantic. As I read his lips they said, "No music!" It turned out that his partner (Yes, the same one who got measles on the Metropolitan stage) had taken the folio out the night before to do a little last minute "woodshedding" and had left the part at home. So the two of them really did have reason to perspire as we played the Overture, because they were reading from a full

(*Continued on Page* 660)

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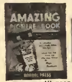

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EUGENE ORMANDY, music director of The Philadelphia Orchestra, has been engaged as principal conductor and musical advisor of the Hollywood Bowl Orchestra, beginning with the 1948 season. Dr. Ormandy was guest conductor in four concerts during the past season.

SCHULMERICH ELECTRONICS, Inc., whose advertisement of an important contest for organ compositions appeared in THE ETUDE for October, report that in Clause 8 of the Rules of the Contest there was some misunderstanding as to the rights of the composer in the compositions submitted. This Clause 8 is corrected to read: "The composer retains all customary property rights in the composition. Schulmerich Electronics, Inc., will use compositions only with the author's permission."

THE LEAGUE OF COMPOSERS is celebrating its twenty-fifth anniversary, and in honor of the event, eighteen of the leading symphony orchestras, including the New York Philharmonic Symphony, the New York City Symphony, the Boston Symphony, and the CBS Symphony, are programming this season one of the eighty-six works commissioned by the League to date.

THE PHILADELPHIA ORCHESTRA opened New York City's symphony orchestra season on October 9, when it presented a program which featured several excerpts from Alban Berg's much discussed opera, "Wozzeck," with Gertrude Ribla, dramatic soprano, as soloist.

PIERINO GAMBA, ten-year-old Italian conducting prodigy, has been invited by Efrem Kurtz to conduct a Sunday afternoon concert of the Kansas City Philharmonic Orchestra.

THE NEW YORK CITY OPERA COMPANY, which opened its season on September 25, will include Massenet's "Werther" in its eight weeks of opera giving. The Massenet work has not been given in New York since the season of 1909-10.

FRITZ MAHLER, well known conductor who has been guest conductor of some of the leading orchestras of the country, has been named permanent conductor of the Erie (Pa.) Philharmonic Orchestra. Among the positions that Mr. Mahler has filled have been those as musical director of the Philadelphia Civic Grand Opera Company and director of music of the National Youth Administration. He has been a member of the faculty of the Juilliard Summer School of Music since 1939.

THE NEW FRIENDS OF MUSIC, New York City, opens its twelfth season early in November with a program of chamber music by the Griller Quartet and Paul Hindemith. The program will include Hindemith's Sonata for viola d'amore and piano, Op. 25, No. 2.

THE OJAI VALLEY, California, apparently is going into the international festival business in a big way. An organization, Ojai Festivals, Inc., is engaging leading artists from all over the world for its "first international festival of music, theatre, and dance," to take place in the spring of 1949. Thor Johnson, recently appointed conductor of the Cincinnati Symphony Orchestra, has been engaged to lead the Festival Orchestra.

MASSIMO FRECCIA, conductor of the New Orleans Symphony Orchestra, has returned from Italy, where he conducted the Italian première of Hindemith's "Metamorphosis" and the Fifth Symphony of Shostakovich, with the Turin Orchestra.

GARDNER READ'S "Prelude and Toccata," Alan Schulman's "Pastorale and Dance," and Elliott Carter's "Holiday Overture," will be premièred this season by the Baltimore Symphony Orchestra, Reginald Stewart, conductor.

ASTRID VARNAY, soprano of the Metropolitan Opera Association, had a sensational success in the opera season at the Teatro Colon in Buenos Aires, when she sang the three *Brünnhildes* of Wagner's "Ring."

ELEAZAR DE CARVALHO, Brazilian conductor, who spent the past summer at the Berkshire Music Center, has been engaged as guest conductor for seven concerts by the Boston Symphony Orchestra.

The Choir Invisible

ELLEN BEACH YAW, noted concert singer, distinguished because she was the only known soprano who could sing and sustain D above high D, died September 9 at West Covina, California. She had lived in the Los Angeles suburb for more than thirty years. She would have been seventy-eight on September 18. She made her concert debut in St. Paul, Minnesota, in 1894, and her opera debut with the Metropolitan Opera Company in 1910.

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DR. HARRY ROWE SHELLEY

HARRY ROWE SHELLEY, composer and organist, whose melodious church music brought him world fame, died September 12 at Short Beach, Connecticut, aged eighty-nine. Born June 8, 1858, at New Haven, Dr. Shelley was entirely American trained, among his teachers being Dudley Buck. He also studied with Dvořák in New York City. He held various important church positions in Brooklyn and in New York, one of these being at Plymouth Church, of which Henry Ward Beecher was pastor. He was organist also for various notables at their estates, including John D. Rockefeller, Sr., William K. Vanderbilt, Sr., and Charles M. Schwab. His compositions numbered into the hundreds and included anthems, choruses, organ pieces, and orchestral works. Among his best known anthems are *Hark, Hark, My Soul* and *The King of Love My Shepherd Is.*

JACOB ALTSCHULER, who was associated with his brother, Modest, in the formation of the Russian Symphony Orchestra, died August 27 in New York, at the age of seventy-seven years. He was the organizer in 1923 of the State Symphony Orchestra and also played viola in this and other leading New York orchestras.

LILLIAN BLAUVELT, well-known operatic and concert singer of a past era, died August 31 at Chicago, Illinois, aged seventy-four. Following study in New York and Paris, she toured with the New York Symphony Orchestra under Walter Damrosch and for a time toured in her own opera company.

HERBERT WATEROUS, veteran basso of grand and light opera, who was known widely for his Gilbert and Sullivan roles, died August 29 in Woodstock, New York, at the age of seventy-eight. He had sung two seasons with the Metropolitan Opera Company before taking up his career in light opera.

MRS. ROBERT M. STULTS, widow of the composer of the famous song, *The Sweetest Story Ever Told,* died September 20 at West Chester, Pennsylvania. Mr. Stults, who died in 1933, was inspired to write the song, which has sold more than a million copies, by his wife, herself a musician known as Julie Van der Veer.

ROBERT SCHIRMER, composer, writer, and a director of G. Schirmer, Inc., New York music publisher, died September 23, at Princeton, New Jersey. He was a grandson of the founder of the firm and a brother of Gustave Schirmer, president.

GUSTAV KLEMM

GUSTAV KLEMM, noted contributor to THE ETUDE and well known composer and writer upon musical subjects, died in Baltimore on September 5 at the age of fifty. Mr. Klemm had been Superintendent of the Preparatory Department of the Peabody Conservatory for two years. He was born in Baltimore and was graduated from the Baltimore-Polytechnic Institute in 1915. His first writing was done as a moving picture and drama critic for the Evening Sun (Baltimore). With the opening of the First World War he enlisted and became the youngest bandmaster in the United States Army. Later he became a successful teacher and conductor and was invited to appear as a guest conductor with the Baltimore Symphony Orchestra. He then became very active in radio work. His compositions run up into the hundreds. *Sounds, Indian Sunset,* and *Three Moods and a Theme* have had wide popularity.

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Competitions

THE PENNSYLVANIA FEDERATION OF MUSIC CLUBS has announced its tenth annual State Composition Contest. The awards are for compositions in three different classifications: Class I, Solo for Voice with Piano Accompaniment; Class II, Trio for Women's Voices; Class III, Concerto for Piano and Strings. The prize is fifty dollars in each of the first two classes, with a hundred dollar award in Class III. The closing date is February 15, 1948, and all details may be secured by writing to Mrs. Thomas Hunter Johnson, Chairman, 407 Bellevue-Stratford, Philadelphia 2, Pennsylvania.

MONMOUTH COLLEGE offers a prize of one hundred dollars for the best setting of a prescribed metrical version of Psalm 95 in four-voice harmony for congregational singing. The competition is open to all composers. The details may be secured by writing to Thomas H. Hamilton, Monmouth College, Monmouth, Illinois. Clair Leonard, professor of music at Vassar College, Poughkeepsie, New York, is the winner of the 1947 Psalm tune competition.

A PRIZE of $1,000.00 is offered by Robert Merrill for the best new one-act opera in English in which the baritone wins the girl. The only rules governing the contest are that the heroine must be won by the baritone, who must not be a villain. Entries should be mailed to Mr. Merrill at 48 West 48th Street, New York City.

THIRTEEN PRIZES, totaling $1,000.00 are offered by Schulmerich Electronics, Inc., Sellersville, Pennsylvania, in a contest just announced, open to American composers "to stimulate the creative imagination of American organists." All details may be secured by writing to Mr. George J. Schulmerich, President, Schulmerich Electronics, Inc., Sellersville, Pa.

A PRIZE of one hundred dollars is offered by the New York Flute Club for a composition for flute and piano. The contest closes January 15, 1948, and all details may be secured by writing to Lewis Bertrand, Chairman, 18 East Forty-first Street, New York 17, N. Y.

A PRIZE of one hundred dollars is offered by J. Fischer & Bro., under the auspices of the American Guild of Organists, to the composer of the best composition for the organ submitted by any musician residing in the United States or Canada. The deadline for submitting entries is January 1, 1948, and full details may be secured by writing to the American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y.

Junior Etude

Edited by

ELIZABETH A. GEST

Quiz No. 26

Mendelssohn

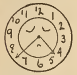
1. Felix Mendelssohn died in November, 1847, just one hundred years ago. In what year was he born?
2. Where was he born?
3. How old was he when he began to write music?
4. In what city in Germany did he study music?
5. In what city did he found a conservatory of music?
6. Did he become well-known as a conductor of symphony orchestras as well as a composer?
7. Did he or did he not ever visit England?
8. Name one of his oratorios.
9. For which one of Shakespeare's plays did he write music?
10. Did he write a concerto for violin?; for piano? Can you play any of his "Songs Without Words" or other compositions? If not, why not learn one this season and add it to your list of memorized pieces?

(*Answers on next page*)

Practicing

by Grace Cowling

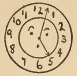
One Day



My goodness! What an awful sound!
The chords seem worse the more I pound!
Oh yes, there should have been a flat—
Too late now to think of that.
I need more fingers for this run—
I meant to start with number one.

The days I'm careless, play things wrong,
My practice hour seems slow and long.

Another Day



The notes are right; and now I will
Endeavor to improve my trill;
That sounds much better; now I'll play
The way it says, *allegro*, gay.
And next I'll learn that marching tune.
It can't be five o'clock so soon!

The days I'm careful, do things right,
My practice hour seems short and bright.

Do It With Music

We are all very familiar with the expression, "Say it with music." But we do not hear so often the expression, "Do it with music." That is really what some of the folk-songs are for, to help people do things by having music. They have harvest songs, spinning songs, and all sorts of work songs.

The Arabs have a very good song. They had to carry water for their live stock a long, long distance, using large jugs. Their lazier companions told them it could not be done. But they went ahead, and made this song:

Some people said that it couldn't be done.
If they worried, they hid it.
  They started to sing
  As they tackled the thing
That couldn't be done, and they did it!

Just try singing this——make up your own tune—the next time you have a hard job to do, or a job you do not like to do. You might even discard the first two lines and alter the last line, like this:

  They started to sing
  When they tackled the thing
They didn't want to do, and they did it!

What Liszt Said

Liszt said: "Music is never stationary; successive forms and styles are only like so many resting places—like tents pitched and taken down again on the road to the ideal."

The Wizard of the Violin

by Paul Fouquet

BOBBY was staring at the little grotesque figure in the store window. It was a model in colored clay of a man with a long, thin body and a face with sunken cheek bones and black, piercing eyes. Pressed in the clay at the bottom of the statue was the name, *Paganini*.

Bobby turned to his uncle beside him. "Was Paganini really as weird looking as that, Uncle John?" he asked.

"Well, Bobby, according to the descriptions of people who saw him, he did look like that. Some said his appearance was almost frightening. His appearance, together with his uncanny skill in playing the violin gave rise to many fantastic tales about him. No one had ever before played the violin with such astonishing technic. Some said he was a magician, a wizard who played by black magic. Of course that sounds silly to us, but for many years such stories were believed about him."

"I've often heard his name but I don't know anything about him. You seem to know something about everybody, Uncle John."

"Not so sure of that, Bobby, but I read something about this wonderful violinist, Niccolò Paganini, the other day. He was born in 1782 in Genoa, Italy, the same town Christopher Columbus came from. Little Niccolò showed musical talent at an early age, and, though he was frail, he spent many hours a day practicing on his violin, and on his mandolin and guitar. Some said his practice on the guitar gave him his wonderful technic on the violin."

"Why would guitar practice make his fingers stronger than violin practice? I don't see that," argued Bobby.

"That's because the guitar requires a stronger finger pressure on its steel strings, and also because the guitar requires a larger stretch of the fingers."

"Oh, I see," said Bobby.

"When he was only eleven years of age Paganini gave his first violin recital and it was a great success. People from all walks of life came to hear this sensational player whenever he appeared. On one of his concert tours he went to Vienna, and that great city gave his name to many things, such as "Paganini Cakes," and "Candies à la Paganini." At his concerts he loved to startle the audience, and sometimes he would deliberately break two or three strings, and continue playing on the remaining one or two. His double stopping was astounding and he could imitate the sounds of nature, such as the sighing of the wind, the rush of a waterfall, the songs of birds, and the cries of animals."

"He must have been quite a trick player, I think, Uncle John."

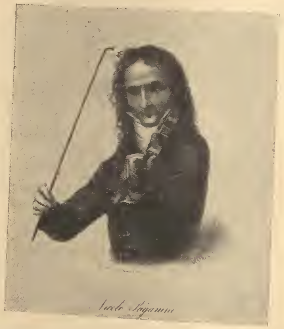
"Well, I would say yes and no, Bobby. He was a great showman and played only his own difficult compositions and arrangements, yet he sincerely admired the music of other composers and never missed a performance of a new Beethoven symphony. And when we remember that he was held in high esteem by such musicians as Chopin, Mendelssohn, Schumann, Berlioz, and Liszt, all of whom were living at the same time as Paganini, he certainly must have been more than a mere trickster, don't you think?"

"Yes, I guess that's right, Uncle John. What were his compositions like?"

"His compositions were like himself. Some were little more than trash, but many of them have a sincere, melodic charm. Pianists are familiar with some of them through

(*Continued on next page*)

THE VIOLIN WIZARD



NICOLO PAGANINI

Junior Etude Contest

The JUNIOR ETUDE will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

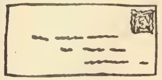
Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of November. Results in February. Subject for essay this month, "A Musical Experience."

Results for Kodak Picture Contest

Maybe our directions for the Kodak contest were not very clear as many Juniors said they did not understand whether they had only to take the pictures or whether they had to print them, too. Or could they send pictures they were in themselves that somebody else took.

So the next time we have a Kodak contest we will make the rules clearer. Hardly anybody nowadays, except some of the older boys, print their own pictures, but there is a tremendous revival of interest in photography as so many GI boys are taking it up.



The following Letter Box writers asked to have other Juniors write to them. Owing to limited space their letters can not be printed in full. *Always* address replies to letters appearing on this page in care of the JUNIOR ETUDE. Otherwise the replies will not be forwarded.

DEAR JUNIOR ETUDE:

"I just love to practice piano and my ambition is to be a symphony orchestra leader. I would like to hear from music lovers all over the world."

Lucy Gotschall (Age 13),
Massachusetts.

"My ambition is to be an organist. I would like to hear from music lovers."

Arlyne Gooch (Age 15).
Missouri.

"I am one of the lucky ones who studies piano with a fine teacher. I am anxious to hear from some one."

Arline Hoiford (Age 8),
Maryland.

"I play piano at church sometimes and love to play, and also want to learn the guitar and piano accordion. I would like to have some Juniors write to me."

Carolyn Council (Age 12),
North Carolina.

"I would like very much to hear from any one who aspires to be a concert pianist as I do."

Marlene Miles (Age 15),
Illinois.

DEAR JUNIOR ETUDE:

I began taking lessons when I was four and a half years old. My mother plays well and both she and my daddy help me with my practicing and my teacher says my progress is due to their interest. Last year my mother gave me a subscription to THE ETUDE and I certainly enjoy it.

From your friend,
Kay Decker,
Indiana.

The Wizard of the Violin

Continued

the arrangements made by Liszt and Schumann. Liszt's own brilliant piano playing was somewhat influenced by Paganini's violin playing, and he wanted to make his arrangement of *La Campanella* as difficult for pianists as Paganini had made it for violinists. It's interesting to hear how differently Schumann and Liszt arranged Paganini's composition called *The Chase*. Maybe you will hear these arrangements some day. And of course, Bobby, Paganini's playing could not have been so startling if he had not had some of those superb instruments made by the great seventeenth century violin makers in Cremona, Italy—Stradivarius, Amati, and Guarnerius."

"That gives me an idea, Uncle John. You know some violinist, I forget his name now, is going to play on a Stradivarius violin at the all-star concert Friday night. What do you say we go?"

"Sure, Bobby, I'll go and get the tickets right away."

Prize Winners in Kodak Contest

Clarie Renslo, South Dakota, for picture of herself and sister with their violins.

Joyce Pickard, Illinois, picture of her new cornet.

Darlyene Jackson, Missouri, picture of herself at piano.

Honorable Mention for Kodak Pictures

Ethel Minners, Nancy Haydon, Jacqueline O'Day; Bob Diehl; George Oliver Stanton; Maylou Ennis; Ruth Allen.

JUNIORS of Camden, N. J., in costume playlet

recital: Lucille DiPaolo, Loretto Di Delsi, Mary Colocci, Rita Mangano, Carmela Argentieri, Anna Marie Auletto, Emilia Risorto, Lorraine Kopesky.

Answers to Quiz

1, 1809; 2, Hamburg, Germany; 3, eleven years old; 4, Berlin; 5, Leipzig; 6, yes; 7, yes, several times and conducted concerts there; 8, "St. Paul," "Elijah"; 9, "Mid Summer Night's Dream"; 10, yes.

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PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

November, 1947

THE COVER FOR THIS MONTH—The Schubert in portrait fantasy on the cover of this issue is a reproduction of a water color painting executed especially for THE ETUDE MUSIC MAGAZINE by Charles O. Golden. Mr. Golden studied the various rough portrait sketches made of Schubert during his lifetime, analyzed the descriptions of Schubert's appearance by his contemporaries, and carefully noted the size and shape of Schubert's skull in order to have this water color portrait study a truer portrait of this musical genius of Vienna than some of the more glamorizing efforts of 19th and 20th century continental artists.

Over 600 Schubert songs have been saved for posterity. Besides his songs Schubert wrote much music for piano, and his writings in chamber music run to a generous number. His choral music was great, and among his dramatic works were some operas, which have had performances in Vienna, but today out of these writings for the stage, about the only thing heard is his "Rosamonde" overture. For orchestra Schubert's writings include eight symphonies and seven overtures. Many critics place his *Symphony in C* and his *B minor Symphony* ("The Unfinished") among the greatest of symphonies.

No lover of music should forego the opportunity to become acquainted with biographical information on Schubert and with a goodly number of his compositions. It is hard to realize that in the short span of a life that began January 31, 1797, in Lichtenthal (at that time a suburban section of Vienna) and ended in Vienna, November 19, 1828, a period of approximately 31 years and 9½ months, there could have been so much creative production.

SOMETHING UNUSUAL—Picture yourself deciding to sell music publications. After finding a suitable store located in the central shopping district of a fair sized city, you would have to stock it with the best selling standard, classic, educational, religious, and popular publications. Perhaps you might limit this stock to only the highlights out of one-fourth of the catalogs of the 200 or more different music publishers in the United States. The investment would be somewhat staggering in consideration of the fact that the majority of the sheet music items would be sold over the retail counter for about 50 cents, and the average collection or instructor for about $1.00.

The next step would be to attract customers. Your most regular ones very likely would be teachers, but considerable time would have to be spent in gathering together a prospective customer list of teachers and other active music workers. Meantime, these individuals through various musical media read by them would learn of new things being published, and you would find that in order to satisfy their interest in new publications you would have to add to your stock an average of several items daily. Unless you had established your store in a city large enough to bring you 300 to 500 buyers of music daily you would find it impossible to support the overhead of maintaining a fairly representative stock of worthwhile new music publications. This explains why even the larger stores must sell records, radios, instruments, and other merchandise. All told there are hardly 400 music stores in the United States endeavoring to carry a stock of music such as will enable them to give service to the average music teacher. The metropolitan areas in which these stores are located embrace about 50 million people, leaving about 85 millions of people in the United States without a store in their retail shopping area carrying standard, classical, educational, and religious music publications.

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All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication appear on these pages.

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Basic Studies for the Instruments of the Orchestra ... Traugott Rohner Student's Books, each Conductor's Score	 .25 .60
Chapel Echoes—An Album of Sacred and Meditative Music for Pianists Young and Old ... Peery	.40
The Child Tschaikowsky—Childhood Days of Famous Composers Lottie Ellsworth Coit and Ruth Bampton	.20
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Gems from Gilbert and Sullivan—Arranged for Piano ... Mittler	.40
Heads Up!—A One-Act Operetta on Safety ... Federer	.40
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Lighter Moods at the Organ—With Hammond Registration ...	.90
Little Rhymes to Sing and Play—For Piano ... Hofstad	.30
More Once-Upon-a-Time Stories of the Great Music Masters—For Young Pianists ... Robinson-Stairs	.30
Music Made Easy—A Work Book ... Mara Ville	.25
My Everyday Hymn Book—For Piano ... Richter	.40
Short Classics Young People Like—For Piano ... Ketterer	.35
Sousa's Famous Marches—Arranged for Piano Solo ... Henry Levine	.70

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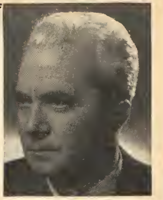

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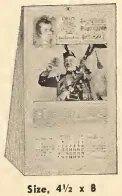

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As Others See You

(*Continued from Page* 653)

score! (Guess who else perspired during the performance.)

Most conductors could add many more examples to these two instances, where mistakes, or downright disasters, have been averted merely by keeping the eyes roving around the ensemble rather than glued to the score. If you want to test your own habits, count the times you look at each page of a full score and then keep cutting down until one or two glances are sufficient. The best advice is to conduct a number now and then entirely without score—but don't give yourself much credit if you merely follow along without giving every essential cue. If you are a "head ducker" you may be surprised to find how much more effective you are with your head up—and how much more pleasure you get out of the new feeling of freedom you will experience.

In conclusion, let me state again: good ensembles are the result of good rehearsal technics rather than any magical baton gyrations. However, correct conducting technics should be developed by all conductors because these technics make *good* ensembles *better*. The two baton technics discussed, proper starting position and methods of cueing, were chosen because of their importance and because, in so many instances, their execution leaves so much to be desired.

The Harp as a Career

(*Continued from Page* 609)

This I learned by a nearly calamitous experience! Once, when I was playing on the Raymond Paige "Salute to Youth" program, I happened to be wearing a blue evening dress with many beautiful frills down the front of the bodice. While waiting for my cue, I rested my harp against my shoulder, watching eagerly for the moment to come in. And when the great moment came, I found that my wristwatch had caught in my beautiful frills and I could not get my hand free. It was a horrible moment. The time for my entrance passed with no sound from the harp, and the conductor looked at me. Desperately fearing a completely harpless hour, I tore my hand free—and ripped off my frills. Bits of blue hung from my wrist, and my dress was ruined; but I got started and played my part. Since then, I have been extremely careful to wear plain frocks!

I had another horrible moment early in my career. That time I was playing a group of *soli* at a Catholic Charities benefit at which a high Church dignitary was present. All at once, in the middle of my big technical "show off" piece, a wire bass string broke. Not only broke, but came bounding out, striking other strings, and making the strangest of noises! I had to stop until a house mechanic came to my aid with a pair of pliers to remove the wire coil. But no new wire bass could be put in at such short notice—indeed, no harpist ever carries wire basses around with him since it is the rarest thing in the world for a break of this kind to occur—and I had to finish my program without that particular string. The distinguished guest prelate was more than kind about the whole thing; we were in the War then and he said it pleased him to see a young person carrying on under difficulties, as the boys of the Armed Forces had to do. Still, it taught me to be alert to any possible harp emergency!

That, perhaps, is a good thing for any ambitious young harpist to remember. You need to play well. You need complete mastery of your instrument. But along with this, you need the kind of solid, sure musicianship that can tide you over any possible emergency, whether it arises through a change of program, a filling in of program, a needed chord or modulation, or a broken wire bass! For the harpist who possesses and demonstrates such knowledge, there is an interesting and rewarding career.

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Of THE ETUDE, published *Monthly at Philadelphia, Pennsylvania, for October 1, 1947*,
State of *Pennsylvania*
County of *Philadelphia* } SS.

Before me, a *Notary Public* in and for the State and county afore said, personally, appeared *James Francis Cooke*, who, having been duly sworn according to law, deposes and says that he is the Editor of THE ETUDE MUSIC MAGAZINE and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form to wit:

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Editor *James Francis Cooke, Llanberris Rd., Bala-Cynwyd, Pennsylvania.*
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(Signed) JAMES FRANCIS COOKE, *Editor*

Sworn to and subscribed before me this *22nd* day of September, 1947.

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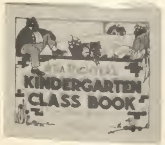

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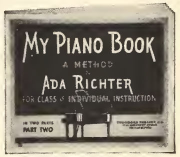

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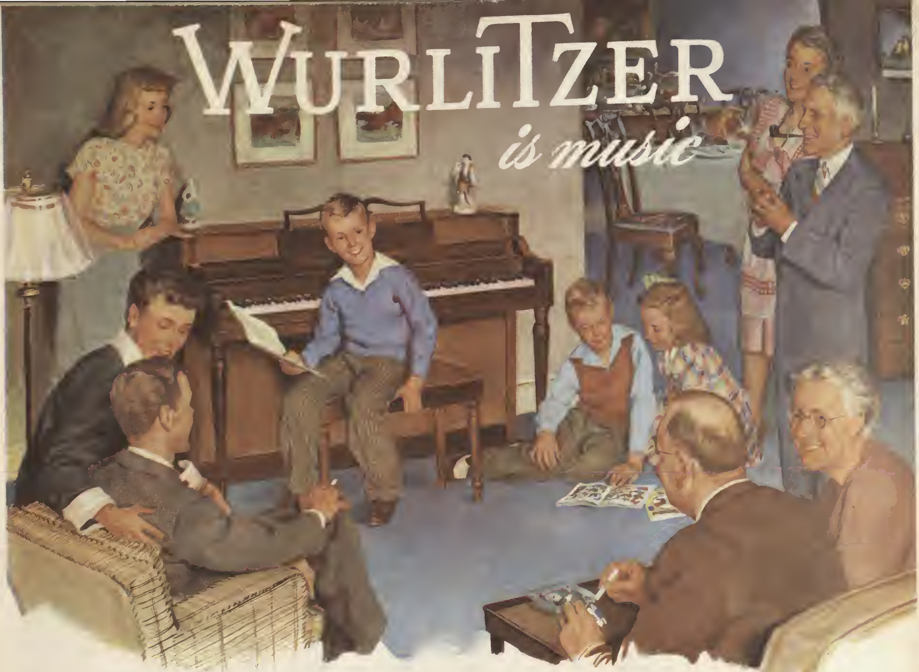

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